

# SEVEN DAYS

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the Classifieds

A racecar-driving  
populist and a  
"genius" inventor  
jockey for Vermont's  
No. 2 spot

## OIL & WATER

BY ALICIA FRESE AND  
KATHRYN FLAGG, PAGE 32



**S.O.S. BARNS**

Hartland goes to the rescue

**SPIDEY SENSE**

Williamstown's web art

**HONORARY FOOD**

Play of the Wind spreads

PAGE 46

**the skinny**



**pancake**

## HOT SHOWS FOR A COLD MONTH

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MainStage

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City Hall Park (11/1-2)

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PICTURE SHOW"  
Main Street Landing

11/2 SU **DEL MCCOURY**  
**BAND SINGS**  
**WOODY GUTHRIE**  
MainStage

11/6 TH **JURIJ KONJAR /**  
**STEVE PAXTON**  
FlynnSpace

11/7 FR **HOWARD FISHMAN**  
"THE BASEMENT  
TAPES PROJECT"  
FlynnSpace

**L.A. GUNS**  
**W/JUSTICE**  
Venue Nightclub

11/8 SA **CHRISTOPHER**  
**O'RILEY: "OUT**  
**OF MY HANDS"**  
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11/11 TU **VT COLLEGE**  
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11/13 TH National Theatre Live  
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11/14 FR **RAPHAEL XAVIER**  
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11/15 SA **THE STRING**  
**CHEESE INCIDENT**  
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11/21 FR **MARTHA GRAHAM**  
**DANCE COMPANY**  
MainStage

**REDBIRD**  
UVM Recital Hall

11/23 SU **THE MUSIC OF**  
**J.S. BACH**  
St. Paul's Cathedral

11/25 TU **RICE HIGH SCHOOL**  
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to take such an action, analogous to a defense attorney's responsibility to zealously advocate for his client. But to Dan Pelletier, I say, more power to you! I imagine you not to drop out of this race — if for no other reason than to gain enough percentage points that more parties are included in debates, and to give to more than two options.

I believe that during one of his campaigns, Belling said he leaned toward the Libertarian side of his party. But when I asked him if he was going to write in Dan Pelletier in the Republican primary, he told me, "It doesn't work that way."

To Dan, I say, stay in the race, you have my vote. To Bernie Sanders, I say, the only way I'll vote for you is if you run as an independent. To Jim Jeffords, I say, thank you for daring to follow your conscience and back the two-party option by leaving the Republican Party and becoming an independent. To the voters, I implore: Go vote for a third-party candidate this November, and in you to come!

Jill Mathers  
NEWTON

#### COTTS PROJECT A WASTE

[Re "Neighbors Clash Over Plan for Apartments, Day Station for Homeless," October 22.] Alicia Frosen's coverage of the recent neighborhood meeting about the COTTS proposal for 96 North Avenue was excellent, but glossed over one of the major problems raised at the meeting: the price tag. Spending \$5 million for 24 bedrooms and a 3,800-square-foot day station makes the suppliers of \$2,000 toilet seats and \$900 hammocks to the military lack downright thrifty.

To be generous, transferring 3,800 feet of space in their existing building to house the day station ought to cost less than a million dollars. Which means the remaining \$5 million is being spent to create 32 studios (bedroom, bath, hot plate) of less than 200 square feet each and two one-bedroom apartments averaging 600 square feet, which share a small common living room. That's one \$850,000 per bedroom, or \$200 per square foot.

Prose: If COTTS likes to waste its donors' money, but the project is 80 percent funded with public (i.e., taxpayer) money. On top of that, COTTS is planning to rent each bedroom for \$600, higher than average room rentals in most nearby houses. The Lakeview Terrace neighborhood is not anti-development, opposed to affordable housing or COTTS, but if you can't get 30 bedrooms of housing for \$5 million at \$160,000 each, you're not even trying. The COTTS proposal is bad design, is the wrong place, and a waste of public

and donors' money to create housing that is no more affordable than what already exists — and doesn't even come with any of those nifty \$2,000 toilet seats.

Alex Egerke  
BURLINGTON

#### CORRECTIONS

Last week's news story about a proposed expansion at Burlington's Commission on Temporary Shelter, "Neighbors Clash Over Plan for Apartments, Day Station for Homeless," contained two errors. Alex Calabro who ran a grocery store for decades at 96 North Avenue, was Ed Colony's uncle — not his father, who owned his own market in Burlington's South End. The story also reported incorrectly that Burlington's office of Community and Economic Development was contributing \$350,000 to the project; in fact CEO is helping with \$350,000 in the form of federal and local grants.

Also last week, there were two mistakes in the feature entitled "People Rising" about the programmers, academics and organizers behind Vermont's growing tech sector. For one, it mentioned the number of women in the University of Vermont's computer science program. Women made up 30 percent of the program in 2010, last year, females accounted for 17 percent of the student body. Also, Dave Frosen, president and CEO of the Woodstock software company M3ps, was quoted as saying, "So I put up with what the lady likes have given us in the short run." The actual words were, "So I put up with what the lady likes have given us in the short run." The reporter misheard him during a telephone interview. Bad corrections?

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## CLASSIFIEDS

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## VIDEO SERIES



Understanding



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COVER IMAGE  
BY ADAM LEE

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Photo by Amy Johnson for Senate Committee. Mary Hinkle, Treasurer. All Re-elected May 20, 2013 in Vermont, VT.

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 SEE PAGE 9

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①

## SUNDAY 2

### PIPING UP

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SEE CALENDAR LISTING PAGE 60

③

## SATURDAY 1

## Giving Thanks

Culture Month/Heritage Month: The White House led by the **All Hands of One Kitchen Community Dinner** Food as first on ethnic into served up by New Americans and the sharing history of the White House. A great addition completes this culinary benefit for the **Warrent Refugee Resettlement Program**.

THIS CASE CONTAINS 11 PAGES.

④

## SATURDAY 1

### The Plot Thickens

His next years, actor turned director John Polley, has become the darling of the indie film world. Fascinated by the power of television news, the Canadian artist, *Sodas* can be seen today in **Stores We Tell**. And in-depth exploration of truth and identity, the documentary *Hyacinth* is Polley's quest to uncover the secrets of his biological father.

USE CALCULATOR/LETTERS ON PAGE 18

⑤

## FEBRUARY 20 &amp; 21, 1984

### Fancy Footwork

**I** love *does* and *reconcile* the poet's selection doing so means facing difficult real-world Fourth Linings and Drama (see *Gracie's Comedy* is just that) in *Leslie* *Buck*, *Burns* *Personal Tales of Women*." Also part performance: the selected piece features thought-provoking notes that confront the complex histories of the Congo and Mozambique, as per twenty

SEE CALENDAR LISTING ON PAGE 18

⑥

## FRIDAY 30

## Together Again

Before all country-busting, a barrowed **Blood Orange** brought blizzards—infected tanks to the masses. Formed in the late 1920s by trans-men Jim Ryan, the foursome paid its way to glory with a knock for experimentation on their offbeat, before succumbing. The group matures onstage at **Higher Ground**, where they roar for **Woolen Sound**.

SEE INTERVIEW ON PAGE 7C

⑦

CMSD (m)

### Hygiene Days

Photographer Haidan Chongolov is drawn to places that most of us avoid. From evocative churches in desolate, wooded mountainsides, he captures beautiful decay in his photographs of abandoned spaces. On view at Helen Day Art Center's East Gallery **"The Age of Consequence"** invites viewers to appreciate the stories told by these lone, forgotten locations.

SEE SPECIAL ADVERT ON PAGE 802

②

## MOYER ET AL. • SUTTERHOFF

## Cult Questions

When the clock strikes midnight, scattered moviegoers flock to the theater for the **Rocky Horror Picture Show** (R) premiering on Wed. Jan. 23 at 10:30 p.m. quirkily mascot costumes (a pig and Homer Simpson) have arrived to forward patrons from class to improvise. These seasonal screenings that take them into the depths of *Manic Panic*.

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# Voters to Decide Who Oversees Eastern Chittenden County Schools

BY KEVIN J. KELLEY

**V**oters in eastern Chittenden County will send a signal on Election Day about Vermonters' willingness to consolidate existing systems with the aim of lowering property taxes and perhaps improving learning outcomes.

That idea appears to have broad support among residents of the majority of the five towns — Bolton, Huntington, Jericho, Richmond and Underhill — that make up the Chittenden East Supervisory Union. Vermont Education Secretary Rebecca Halcomb supports it, too, calling the proposed plan an effort on the part of proponents to "try to protect what they care about in their schools."

But the complexity of the proposed transition to simpler school governance could prompt confusion as well as skepticism in the voting booth. A similar plan was defeated in a special election in June 2011.

The vote on November 4 is the only one of its kind on the ballot this fall in Vermont. Across the state, parents, teachers, union organizers and politicians will be paying very close attention to the result. A change in legislation now allows for the creation of a "modified union district" — considered a significant step toward consolidation.

Escalating unhappiness about increases in the education property tax could contribute decisively to a positive outcome, this time. Should voters agree to streamline school governance, a state law promises to reduce their property taxes in each of the next four years. The first-year savings per \$100,000 of a home's assessed value would range from \$80 in Bolton to \$24 in Underhill.

With homeowners in most of the other towns receiving relief valued at around \$75, based on tax rate parity in its effect.

But proponents aren't selling the plan on the basis of tax savings. "That's a factor, but there's not what's compelling it," says Michael Marka, chairman

## EDUCATION



**THE ITEM ON NEXT WEEK'S BALLOT WOULD EFFECTIVELY REDUCE FROM 66 TO 15 THE NUMBER OF BOARD MEMBERS IN A PART OF THE COUNTY WITH 2,631 STUDENTS.**

of a study committee representing all five towns that recommended — 14 to one — that the plan should be adopted. One of its members, Diane

Kirwan-Gibson of Jericho, agrees that discontent with the property tax is acute, but not to the point where it alone will determine the outcome of next week's vote. In regard to the school tax, Kirwan-Gibson assures, "Jericho is not in a bind."

"Concern about students' education

is what's really driving" the move to consolidate school governance, according to Marka.

The smallest elementary schools in the supervisory union "have had to cut into the bone" in order to balance their budgets, notes Marka, a lawyer who specializes in mediating disputes. As a result, he warns, "we're approaching a tipping point" in the quality of education in those schools.

The question on the November 4 ballot doesn't actually pose the possibility of closing or merging schools. Rather, it seeks to streamline the decision-making apparatus for the

supervisory union's six elementary schools, two middle schools and one high school.

At present, voters in each of the elementary school districts elect five members to local boards. The 30 board members oversee the education of students through fourth grade.

Voters also elect 15 members of the Mount Mansfield Union School District board, which governs the schools that enroll students from fifth through 12th grades. There's also a 21-member supervisory union board consisting of three representatives from each of the districts.

The item on next week's ballot would effectively reduce from 66 to 15 the number of board members in a part of the county with 2,631 students. That's about 150 fewer students than were attending schools in Chittenden East five years ago.

"The challenge with declining enrollments is that one of two things can happen," Halcomb explains. "Either you cut your programs or you have to increase your tax rate. With a bigger pool, there are opportunities to share staff and other resources."

If voters in each of the towns agree, the boards of the six elementary schools would be dissolved, so would the supervisory union board. Their responsibilities would pass to a new 15-person entity, to be known as the Mount Mansfield Unified Union School District Board, which would have control over all public education in Chittenden East from pre-K to 12th grade.

Voters in the five towns would elect the members of the new board, with representation apportioned by population. For example, Bolton, with about 3,200 residents, would choose one board member, while Jericho and Richmond — each with a population of roughly 4,000 — would get four each to represent them.

Supporters point to the two middle schools and the high school, which merged their respective boards 50 years ago. The study committee's report asserts that Chittenden East students in grades five to 12 enjoy access to quality education.

But the same report observes that while the existing supervisory union operates successful schools, it maintains "a fragmented educational governance structure that affects our ability to serve

students and taxpayers, and makes no sense for a community of neighbors that has a long and successful history of working together."

In other words, things could be better.

In addition to ensuring property tax reductions, the proposed consolidation plan would generate an estimated \$125,000 in savings through enhanced administrative efficiency, according to the report.

Consolidating boards would also enable discussions to take place regarding possibly closing one or more schools, supporters of the plan say. They caution, however, that closing schools along those lines has yet been entertained or proposed.

Without a change in governance — such as this measure would bring about — it's not possible to discuss school mergers. And if residents vote you next week, state law will mandate that no merger could occur for at least four years, unless a town voluntarily agrees to what doesn't exist.

Rex Lane, a former school board member from Richmond who teaches in the College of Medicine at the University of Vermont, says the report fails to persuade him that the consolidation plan will improve education. He and his wife, Lisa Lane, a retired UVM professor and former school board member, both also express doubt that the predicted \$125,000 in administrative cost savings will actually materialize. The plan does not factor in cost increases that will likely come under the consolidated board structure, they say.

Maggie Kier, the one-woman minority on the merger committee, shares those misgivings and suggests that the property tax savings aren't all that it seems. The percentage of rate reductions diminishes in each of the four years they are in effect, dropping from eight cents per \$100 of assessed value to six, to five, to two cents. And Kier contends that the reductions amount to a "bandout" that would be reimbursed by other state revenues. The property tax cuts that would be enjoyed for a time in the Chittenden East towns "don't do anything to fix what's a statewide problem," she argues.

Tuesday's referendum in Chittenden

East is the first in Vermont since lawmakers changed state statute to facilitate voluntary consolidation. Prior to 2001, it was an all-or-nothing deal. Unless every town approved it, the proposal would die. A narrow majority of Chittenden East voters three years ago did approve the plan, but it lost in both Richmond and Huntington, with the latter town voting overwhelmingly against it.

The law has since been amended to say that if a majority of towns vote for collective governance, they can form a "modified union district," while the boards of the remaining schools would remain in operation. If three or more towns vote no, the

proposal fails altogether.

A modified union would prove "difficult," Lisa Lane warns. And she notes that such an arrangement — with one or two towns springing out of a consolidated school board structure — has never been put in place in Vermont. "The committee should have spent more time trying to get to a unified system," she suggests.

Huntington is expected to reject board consolidation again on November 4, but this time that won't stop the other school boards from combining forces, merger committee chairman Marko points out. And a modified union would not produce significant problems, adds Rep. George Tull (D-Jewett), whose district includes Underhill. "Huntington isn't going to be wagging the dog," he predicts.

Rather than weakening local control over elementary schools, voting yes on this proposal would keep it intact, says Tull. He offers the scenario of the new Mount Mansfield Union School District eventually deciding to add grade five and possibly six to one or more of the elementary schools, which would permit the closing of one of the two middle schools — both of which, according to Tull, are operating at half their capacity. Restructuring the schools in this way isn't currently possible; local school boards can only decide whether to close their schools or keep them open.

Tull predicts that any town going out of the plan will likely come to see its virtues and eventually decide to join the majority. ☐

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## Public-Housing Agencies Crack Down on Lighting Up

BY MARK DAVIS

John Finn is not happy. "I moved into this place with the understanding that I could smoke here until I moved out in a pine box," said Finn, 68, who lives in a Winslow Housing Authority apartment on East Spring Street. "I don't want to quit."

But he'll be in a position to do so fairly soon, when the WHA joins a growing number of public-housing agencies in Vermont that across the country first have banned smoking inside their properties.

It may seem like an obvious and uncontroversial fact: Vermont's first such law, which banned smoking from the workplace, passed in 1987. Smoking was banned in restaurants, bars and most public spaces almost a decade ago. And a few months ago, state lawmakers made it illegal to smoke inside hotel rooms or in cars with young passengers.

But public-housing agencies are something of a last frontier in the

no-smoking movement. Even advocates of the ban are hesitant about a law preventing people from engaging in a legal activity inside their own homes.

The WHA law applies to three senior-housing apartment buildings, where units are closely packed together. For now, smoking is still permitted inside their two-story, single-family properties.

Last year, the WHA polled residents in its 308 units about a possible ban. While most were in favor, at least a dozen protested, and Wendy Sweet, the authority's assistant executive director, said, "Of those who are 'strongly opposed,' Sweet said, 'this far, no one has moved out.'"

On the other hand, she pointed out, "You have to look at their neighbors who aren't smokers and are exposed to second-hand smoke. They have no option if they live near a smoker. It was time to do this."

Finn is flummoxed. "Smokers are not lepers," he said.

Finn said he asked the WHA administration to compromise and grandfather in existing smokers. "I think that's a policy that would satisfy smokers and nonsmokers," said the former math instructor at Dartmouth College. But he never heard back.

Sweet said that, logically, it would be too difficult to enforce a ban that only applied to some residents.

Finn drafted a petition protesting the WHA's move, but acknowledged that he was few leaders — a filing he attributed to his shortcomings as an organizer more than his cause. "I don't roll my own cigarettes and says he enjoys smoking too much to quit. "I guess I'll go sit in my car if I want a cigarette," he said.

In 2000, the Barre Housing Authority was the first public-housing agency in Vermont to ban smoking in its units. It was controversial at the time — one resident threatened to sue, though he eventually backed down — and,

according to BHA executive director Paul Peterson, it still occasionally causes tension between administrators and residents.

Many housing authorities agree that even when a nonsmoking law is in effect, it isn't easy to enforce. Agencies don't conduct unscheduled apartment inspections, and there isn't a lot of neighbors that housing authorities can impose, they can only issue warnings or kick people out.

"We have to catch people," Peterson said. "I don't doubt that some continue to smoke. This and part is some of the folks in the worst condition physically will be the ones smoking up a storm."

After these warnings for smoking violations, the BHA starts the eviction process. (The WHA plans to adopt a similar policy.) So far, the BHA has evicted one resident and was in proceedings to evict another, but she died during the process.

The BHA considered building a



small outdoor smoking pavilion, but Dettman was concerned about land-use accessibility. The association also offered smoking cessation programs to residents when it implemented the ban, Dettman recalled, but no one signed up.

The ban has triggered an unintended consequence: Forced to smoke outside of RHIA properties, many residents light up in a bus shelter on St. Paul Street during the winter, despite the city's ban on smoking in bus shelters.

"It's having a negative impact on our community," Dettman said. "People are on sidewalks or waiting for the bus here to go through a plume of smoke."

The Rutland Housing Authority banned smoking within 25 feet of any of their buildings in 2013 after spending almost a year preparing residents for the change and trying to head off opposition.

"The issue was, these are people's homes and they should have a right to do whatever they want in their home," RHIA executive director Kevin Lono said. "[But] I think the right to smoke ends where the rights of nonusers begin."

The RHIA also held smoking cessation classes, with more success than the BHA. Avoided a dozen residents here, Lono said. "We had some people thank us, saying they wanted to quit, and this gave them the motivation they needed."

For the housing authorities, there is also a financial incentive. Lono said it costs up to \$2,000 more to clean a smoker's vacant unit compared to that of a non-smoker.

Smoke-free public housing appears to be catching on. In 2005, only 32 housing authorities in the country had implemented smoking bans, according to the Smoke-Free Environments Law Project, a government-funded research group based in Michigan. By 2011, the last year the data was examined, that figure had risen to 180.

In recent years, Vermont's largest funding source for public-housing agencies, the U.S. Department of Housing and Urban Development, has encouraged agencies to go smoke-free but has not issued any federal mandates.

And, just last week, a study by the Centers for Disease Control and Prevention estimated that Maine saved \$1 million a year by banning smoking from public-housing complexes in 2011, mostly by a reduction in health-care costs related to second-hand smoke. A nation-wide ban on smoking in public housing

properties would yield nearly \$500 million in savings, the CDC said.

Housing officials also cite a unique safety concern that few other Vermont property owners face: height. In several Vermont communities, the tallest buildings are public-housing apartment complexes, and when they catch fire, it is costly—and dangerous.

In Burlington, an elderly resident died in 2011 as a fire that forced costly renovations to the seven-story Excel Apartment in Rutland in 2008, an explosion badly damaged units in a 10-story high-rise. Both fires were caused when a cigarette ignited a resident's oxygen tank.

While housing agencies must follow both state and federal fair-housing laws, smokers are generally not considered a protected class that could pursue legal claims of discrimination, Vermont American Civil Liberties Union executive director Allen Gilbert said his agency took no position on the smoking bans.

The push to ban smoking comes as agencies struggle with a related issue: marijuana.

HUD has told local housing agencies that it follows federal law, which makes marijuana use illegal. Therefore, it will not allow residents to use it—even in states like Vermont, where it is legal for medical use.

Vermont housing officials say that discrepancy has put them in a difficult position.

Burlington Housing Authority executive director Chris Hart said her agency and most others in Vermont have adopted an informal "don't ask, don't tell" policy, in which it only takes action against residents who use marijuana in plain sight.

"How can we walk this tightrope between the federal government and the state and the benefit of the residents, which, at the end of the day, is what public housing is about?" she said. "It's a very tricky area. We said, 'Do it discreetly. If you tell us you're using medical marijuana... We may have to deny you [housing] because of that.'"

Housing officials say that smoking bans complicate the marijuana issue, but say they see little choice.

"These are always the challenges for public housing, because we're small, we're close to our residents," Hart said. "We have to find a way through these things." ☐

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# Campaign Cash, by the Numbers

BY PAUL HEINTZ

**O**f the 524 candidates competing in Vermont's general election next week, most are relying on handshakes and conversations with their neighbors—not huge sums of campaign cash.

Even some running for statewide office are spending comparatively little. Democratic Secretary of State Jim Condon, for instance, has raised just \$30,000 in the past two years.

But not all candidates collect in equal parts.

Democratic Gov. Peter Shumlin has collected more than \$777,000 this cycle—five times as much as his next closest competitor, Republican Scott Milne. And Vermont's three Congressional delegates—Sen. Patrick Leahy (D-Vt.), Sen. Bernie Sanders (I-Vt.) and Rep. Peter Welch (D-Vt.)—have each brought in more than \$1 million through their various fundraising efforts. No matter that, of the trio, only Welch is on the ballot this fall.

So where does all the money go? For Shumlin, nearly \$412,000 of it has gone to television advertising. Others, such as Progressive/Democrat Dean Corrin, have spread the wealth through other forms of advertising: on the internet, the sides of buses and even—gasp!—in print newspapers like the one you're reading.

While most candidates for the Vermont Senate have raised less than \$10,000 to finance their campaigns, the have collected more than \$20,000. The biggest fundraiser of the 109th Vermont Legislature is Sen. Jay Langlois, who has raised nearly \$300,000.

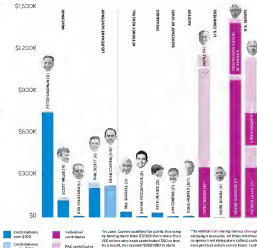
Not all the money flows through candidate accounts. The Vermont Democratic Party spent nearly \$1 million by October 15. The Vermont GOP spent half that, while the Vermont Progressive Party trailed with \$300,000.

Political action committees remain a potent force in Vermont. Top spenders include groups representing real estate agents, teachers and gun control advocates. Tailgating all of them has been the Republican State Leadership Committee, a Washington, D.C., outfit that has pumped more than \$325,000 into Vermont races in the past three weeks.

Here's more on this year's political races, by the numbers. ☺

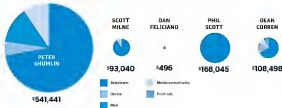
## STATEWIDE FUNDRAISING

Candidate totals for statewide candidates as of October 15, and for federal candidates as of September 30.



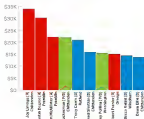
## CANDIDATE ADVERTISING

Advertising and other mass media expenditures since the August 28 primary election. This figure current as of October 27.



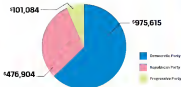
# TOP 10 STATE SENATE FUNDRAISERS

Contributions to state senate candidates as of October 10



# POLITICAL PARTY SPENDING

Political party spending as of October 10



# TOP POLITICAL ACTION COMMITTEE SPENDERS

Total political action committee spending as reported through October 17



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## OBITUARIES



**Robert  
N. Spear Jr.**  
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Robert H. Spence Jr., 84, passed away on Sunday October 10, 2021, surrounded by his family members. Bob was born in East region NY, in 1937 to Robert H. Spence Sr. and Dorothy (Mortimer) Spence. He spent most of his childhood in the Woods Island/Wythe's Mass. He eventually moved back to Vermont following the death of his mother in 1954. Bob went on to graduate from Whitehall High School in 1957 and spent most of his later years in and out of the Twin Lakes Community with his father.

[illegible]

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His latest book, chronicling events since leaving his photography studio to study the Civil War and become a hard worker. He was a self-taught musician and not only played but made several guitars and a mandolin. In his youth he built and sailed his own sailboat and like Thompson, he has friend Charlie Smith, and his dad, as a life saver at Cherry Hospital in Collier County's legendary 14th congressional precinct, and some of his images remind every aspect of his life and that he is a genuine, you know him or else, and and profitable news.

Bob was predeceased by his parents and his sister Gerry Berchelt. He is survived by his partner, Vicki Lawrence; his dog, Mr. Karl; Joe Spore, his son-in-law; Kristi Lougher, his gifted daughter; Alberta Griffin and Crystal Lougher, his grandsons-in-law; David Smith, and many many friends.

Bob's family invited everyone to an informal service at his home on Sunday, October 15, 2016, at the Bedford/Windham Museum, 600 Sherman Hallway, Road Huntington, VT. In lieu of flowers, donations may be made to:



Brenda Lee  
Maki

Beards Lee Male: 53 below  
drag line and under passed  
away unexpectedly on  
Saturday October 8, 2024.

Bonnie was born November 10, 1950, in Loomisville, Miss. A 1968 graduate of Fairbairn High School, Bonnie enrolled in the Army Store, 1971 to 1983 as a member of the 50th Infantry Division. She was employed over the years with in Burlington, Capital and at two offices in Vermont, before moving to Dayton. After several years, she returned to Vermont, where she was employed with Peabody Coal Corp.

Brennan is survived by her father, Bruce M. Hink, his wife, Peggy Mayhew; Hink, her brother, Bryan M. Hink, and his wife, Sara Hink; her sister, Barbara L. Granger, and her husband, Norman E. Granger; a nephew, Nelson, and grand-nieces and other family members and friends.



Luella Barbara  
Viens

Luella Berkman Kern, 83 of Burlington, VT, passed away October 18, 2014 at Eastwood Senior. Luella was born on July 25, 1931 in Shelburne, VT, to the late Eugene Joseph and Agnes Marie.

Luelle grew up on her father's farm in Shaftesbury where she had a horse named Ginger who spoiled her. Luelle says her first horses were her father's, her brother's and her own.

even after they sold the farm. She graduated from Burlington High School and Burlington Business College. Lavinia worked at the Old Berkshire department store on Church Street for over 20 years. She continued living in the family home in Colchester where they had an egg farm in the early years.

Lustre is produced by  
Hortobágyi Ervin, Robert  
and Suzanne (Lyn) Ryher,  
sisters-in-law. Goss and  
Lustre, and by a niece,  
Alice Brunelle. Lustre is  
survived by many nephews  
and nieces. Muchkin  
and Wendell Mathewson  
of Dublin Ohio. Stanley and  
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Carole and Rosemary of Upper  
of Montpelier, VT. William  
Vince of Montpelier, VT. Ted  
Vince of Houston, Texas.  
Cathy and Kirby Taylor of  
Hillingsley, Texas. Todd Vince  
of Dudley, VT. Helen and  
Helen Baker of Burlington  
Ontario and Gary Sawyer  
of Universal, VT. and Kelly  
James of South Burlington,  
VT.

The family wishes to thank all of Lillian's contributors who brought her happiness through the years. There was a graveside service on Sunday, October 29, at the St. Francis Xavier Cemetery in Winlock, VT. Arrangements were with the Lillian Funeral Home and Cremation Service, 102 Main Street in Winlock. Condolences can be shared with the family online at [www.StFrancisFuneral.com](http://www.StFrancisFuneral.com).

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## Vermont Humanities Council Presents Salman Rushdie in Burlington

BY AMY LILLY

**T**he VERMONT HUMANITIES COUNCIL in Montpelier keeps a list of books, ever expanding, from which the organization chooses one title a year for Vermont Reads, its statewide community reading program. The 2015 pick, *Salman Rushdie's* 1990 novel *Haram* and the *five of Stories*, had spent quite some time on the list, according to VHC director of community programs AMY CARROLLSON.

But it wasn't until University of Vermont poet and VHC board chair person PAUL JACOBSON met Rushdie at an international literary festival in Jamaica this past summer that *Haram* stepped to first choice. The VHC requests that Vermont Reads authors come to Vermont and speak about their work. When Jacobson mentioned to Rushdie that his book might be chosen for the reading program, the literary giant didn't hesitate to accept the invitation to visit.

Rushdie will speak at the University of Vermont's Ira Allen Chapel in Burlington

on January 14, 2015. The event, co-sponsored by the UVM Office of the President, is free, but tickets are required, and are to be snapped up when they become available on November 3. Rushdie is likely to draw even more people than poet Billy Collins did when he appeared at a VHC event in October 2013. Then, an overflow crowd stood peering through the chapel's open windows.

Jacobson says the literary festival where he met Rushdie — the author of *Midnight's Children*, *The Satanic Verses* and other vividly imaginative, award-winning books — made it easy to chat. The gathering is "very casual," he says, and held at a private Jamaican home. The two authors began talking about New York City in the 1970s, then about Philadelphia — Jacobson's birthplace, and the setting of many of his poems — and eventually about Vermont and the poet's role at VHC.

Explaining Rushdie's enthusiasm for the visit, Jacobson says, "I think writers

get excited by a readership, particularly for certain books that are meaningful for us."

Rushdie began creating *Haram* as a bedtime story for his son Zafar. He met Rushdie when he was 8, and completed the manuscript on the boy's 11th birthday. During that time, Rushdie learned that in 1988, noted *The Atlantic* Venice had prompted Iran's ayatollahs to issue a fatwa calling for the writer's death. Rushdie went into hiding for nine years in Great Britain. Since 2000, he has lived in New York.

Jacobson, who works with his own 11-year-old son in the evenings, says that *Haram* is "war-stored next book." While considered a children's book, the novel has plenty for adults to appreciate,

including veiled allusions to the author's situation.

In the story, the young hero must travel to Rushdie's second moon to tap the *Sea of Stories* so that his father, a



WORDS

## 'Moth' Storytelling Stars Perform in Burlington

BY ETHAN DE ROIFE

**T**he days of Homer may be long gone, but in recent years, and storytelling has achieved something cultural prominence. Led by National Public Radio's "The Moth Radio Hour," Americans seem to have rediscovered their voices — in more ways than one.

This weekend, a homegrown storytelling event will gather paragonists of cultural reserves. Burlington's *FLORIO CENTER FOR THE PERFORMING ARTS* stage, a project of *THE HATCH*, a Burlington-based storytelling collective founded in part by author, raconteur and NPR fixture TOM BOLETT of *Transcendent*. The "mission" is to raise money for the recently established charitable foundation Vermont Parks Forever.

Telling tales at the event will be Bolett, who'll serve as host,

enthralling *STORM HORN*, a Manchester native, comedian and radio host; *Opheia Eisenberg*, author and cultural commentator; *Ray Houtz Jr.*, and *Peter Agnew* and *Adam Wade*, both "Moth" regulars.

The Burlington event will be the Hatch's fourth. Each of the three previous shows was a sellout at Bolett's bar's

**OUR DNA JUST REQUIRES THAT WE LOOK EACH OTHER IN THE EYE AND TELL SOMETHING ABOUT OURSELVES.**

TOM BOLETT

*LEWIS CHURCH*, together, says Bolett, they raised more than \$300,000 for Burlington-area causes, including the Montpelier branch shelter and the partial renovation of the Litchia itself.

Bolett sits on the board of Vermont Parks Forever and says the chance of VPF as the show's charity recipient was no-brainer. "We have 82 wonderful state parks, and they're self-supporting," he says in a phone interview. "They take in as much as they spend. They're really well run organizations, but they're very limited in what they're able to do." VPF contributes funds toward state parks' upkeep and infrastructural improvements.

Bolett is especially pleased with the talent the Hatch has attracted to the Flynn show. "I don't know if they've ever all appeared together on the same bill. The Moth is more inclined to



TOM BOLETT

spread them around, but we don't have that kind of track," he says wryly.

The upcoming show is the third Hatch event at Adam Wade, who grew up in New Hampshire and is now a fixture in New York City comedy and storytelling circles. By phone, he remarks that what he likes best about telling stories is the "connection" it gives him to others.

WORDS



# A 'Live Documentary' Brings R. Buckminster Fuller's Legacy — and Yo La Tengo — to the Flynn

BY ETHAN DE SEIZE

**H**older of dozens of patents, inventor of everything from extremely accurate maps to a three-wheeled motor vehicle, author of epic poetry and editor of *conscience* magazines, the late architect, futurist and all-around genius R. Buckminster Fuller is one of the most remarkable figures of the 20th century. Fuller's fascinating story comes to life this week in Burlington in a project so unusual and multidisciplinary in the main himself.

The *Live Ring of R. Buckminster Fuller* is part movie, part concert and part multimedia conference talk, in a way that the polymathic Fuller would surely have appreciated. Filmed as a "live documentary" the event features photographs and video clips of and about Fuller provided by Alexander Sam Green, indie-rockers Yo La Tengo will perform a live, partly improvised musical score. Green himself will be on hand to play the part of MC and lecturer.

Hosted by the **Flynn Center for the Performing Arts**, the event is cosponsored by an array of local arts organizations, including the **UNIVERSITY OF VERMONT'S NAME SCHOOL** and the **VERMONT INTERNATIONAL FILM FOUNDATION**.

Director Green has explored this

unusual form in a previous work, the 2000 live documentary *Utopia in Four Movements*. Consequently, the directors of the San Francisco Museum of Modern Art asked Green to create a live documentary about Fuller for a 2002 museum show "At that point," says Green in a phone interview, "I knew only what most people know: that Fuller was that dome guy" from the '60s. As he researched, Green would soon learn that Fuller's legacy extended far beyond his best-known architectural creation, the geodesic dome.

Almost too far beyond: Green discovered that the personal archive of R. Buckminster Fuller (who preferred to be called Buck) was one of the most massive ever assembled, consisting of hundreds of thousands of items that Fuller organized and filed nearly every day of his long professional life. Less daunted than intrigued, Green dove in and found himself more and more drawn to Buck's notions "about sustainability and about using design to solve problems," the director says. "His ideas are very practical, but there's also something utopian about them, in the best sense of the word."

Green planned all along to accompany the piece's visuals with music, and he found himself a tale of a musical



MULTIMEDIA

collaborator Yo La Tengo, whose three-person lineup has remained unchanged for more than two decades, may never have released a top-40 single, but they have a cult following and have received critical acclaim.

"The band also happens to have experience in live accompaniment for film, having scored and performed a 2000 program of short specific documentaries by famed nature filmmaker Jean Painlevé. Green saw that performance and calls

it "one of the five best cinematic experiences I've ever had!" He approached the band when they were between projects, and they agreed on.

Like Green, Yo La Tengo bassist James McNew was only generally aware of Fuller before this project. "It's not like my parents had a dossier or anything," he says, "but you kind of knew who he was." Delighted, McNew found Buckler's work "mind-blowing" and he never tires of watching the film when he accompanies

## Behind the Masks of a Generator Artist-in-Residence

BY XIAN CHENG WARREN

**P**lenty of bright stars have dropped up for *Blackbox* in Lanthier's, the grassroots villain of *The House Chain Saw* *Musique*. But how many have been as actual leather mask?

It's no puzzle to craft one, as native Vermonters and any could tell you. More than a decade ago, when he was working as the art director of a musical theater production at John Milnes's Parachute Loft in Laguna Beach, Calif., Roy picked up an unusual artistic passion, creating hand-tooled leather masks (And unlike Lanthier's, they're not made of human skin.)

"For the gods and demons, we wanted something that would separate them from the mortals in the piece," Roy remembers. A local artist, called in to create masks for those characters, gave Roy a crash course.

Soon, Roy was experimenting with the scraps of leather the artist had left behind.

"I just kind of fell in love with the material," he says. "I'd done some work with paper-mâché and sculptable plastics, and it didn't really excite me. But as soon as I started playing with this, it was kind of like coming home."

"This" was vegetable- or oak-veneer leather, which is relatively malleable while wet but extremely rigid when dry. The mask-making process that Roy learned was intensive. He'd hand-cut the leather, then wet it and massage it to fit the contours of a customer's face, a process he had to repeat several times. It took hours to create a single mask — even before he added decorative designs, paint or surface treatments.

"It's been part of the hobby space [for

years]," Roy admits. "The long-lasting stages would take several hours. To be hand-cutting pieces with an X-Acto knife, so there were limitations in terms of how intricate the designs could be. Given the cost of the material as well as the time that went into it, it was never something that I could sell and charge adequately for my time."

These days, though, Roy is clearing out masks at a much faster rate. As the October artist-in-residence at Burlington's *Blackbox* maker space, he's been taking advantage of new technologies such as a laser cutter and 3-D printer.

"I was able to overhaul a decade-long process in a few weeks," Roy says. Now he uses the laser cutter to eliminate the hours spent hand cutting, and digitally etches patterns and other intricate designs onto his masks. All told, he's cut his production





it, he says. McNew especially likes the project because, unlike the *Pandora* film, it involves "a third entity"—that is, Green—who runs the show.

Green says he designed *The Love Song of R. Buckminster Fuller* to hark back to the earliest days of cinema, when such multimedia screenings were common place. Green, who studied with ground-breaking experimental documentarist Marlon Riggs, is also influenced by the lecture-recapitated tragicomic films of his youth.

Ironically, it's now, digital technology that has allowed Green to realize his own live documentaries more fully. "The truth is that, until very recently there was no way someone could do what I'm doing," he says. "I'm bringing a laptop that has HD footage on it, and people have great projections now. Even seven years ago, there wasn't projection good enough, and the media wasn't portable enough. Not to make it sound too grandiose, but this is pretty cutting edge—even though it's an echo of those earlier forms."

The director and the band members have been road showing *The Love Song of R. Buckminster Fuller* since 2003. Both McNew and Green say no two shows are identical. Green's spoken presentation and choice of photos and footage change from night to night. McNew lists some variables—"the audience's response, local rhythms, our response to that"—then allows the performance to breathe. "When you do a piece like that," Green says, "we're all in the head, in a way"

**[FULLER'S] IDEAS ARE VERY PRACTICAL, BUT THERE'S ALSO SOMETHING UTOPIAN ABOUT THEM, IN THE BEST SENSE OF THE WORD.**

—SAM GREEN

(McNew adds, "I keep hoping that Sam will sing one night, but he just never will.")

While the piece itself may be ancient, Green says the inspiration behind it is pretty old-fashioned. While he's not opposed to the fragmented viewing that digital technology can engender, he's a fan of "the collective experience" of attending a film with an audience. He's also attracted to the ephemerality of live performance. "I'm moved by the idea that we do the show and there's nothing that exists from it—just a memory," he says.

Given that his piece portrays one of the last century's most malfracted figures, Green has attached the duck to his fever.

Contact: [artnews@seven-days.com](mailto:artnews@seven-days.com)

## INFO

The Love Song of R. Buckminster Fuller is a live documentary by Sam Green with musical accompaniment by Mike Triggs. Thursday, October 30, 7:30 p.m., at Hyatt Marketplace in Burlington. \$15-45. [hyattusa.org](http://hyattusa.org)

time by two-thirds, to the state of one made per hour, "while enhancing the quality of the finished product."

Ray started hanging out at Generator as a volunteer and soon became a studio member. During parts of his residency, he admits, he was there at all hours. And not just for the machines but for the maker community. "The people that I have [here] are able to temper me and sharpen even ways that are going to propel me forward," Ray says.

"That's exactly the goal of residence here," the maker space says. Former executive-director creative entrepreneur, who launched the maker-to-residence program at Generator is Jane Mitchell, who's also the owner and creative director of **POPCORNO** on Pine Street and a mixed-media artist, trained the crew of Generator over its last **RETAILERS FORUM** last Friday.)

[Ray] was able to expedite his process completely, to the point where he's going

to be able to start a company," Mitchell notes. So far, seven businesses have formed under Generator's roof, creating products such as dresses, puzzle maps and buildings.

"That's what creates art," Mitchell continues. "And it doesn't just create us, it creates the space that creates the local government as well, where they're realizing, *Wow, Generator's not just super cool and fun to talk about but it's actually growing jobs.*"

As for Ray, he has no employee yet but he has plans to tap into local and regional theater and events markets. Next year, he hopes to negotiate on the spooky season. Perhaps he'll even craft a local "Lutherfest" for some future Halloween.

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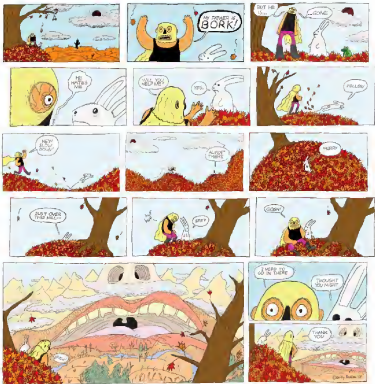
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Bernard Fiksel and Emily Finn (Photo: Vermont)



## SAVING LOCAL FILM

**T**HE VERMONT INTERNATIONAL FILM FESTIVAL, which kicked off its 29th year on October 24 in downtown Burlington, highlights new and challenging films from all over the world — and from its own backyard. Vermont films of all stripes reach local eyeballs via the annual VERMONT FILMMAKERS SHOWCASE.

This year, the VERMONT INTERNATIONAL FILM FOUNDATION (the festival's parent organization) has pledged its support not just to Vermont film's future but to its history. VIFFF launched its Vermont Film SOS film digitization initiative at a festival screening on October 25.

**DAVE YOUNG**, the festival's executive director, says the purpose of the initiative is to "find the films that are in absolute limbo, or maybe in degraded conditions, and digitize them before they're lost forever." Not just any films. The project aims to preserve Vermont-specific cinematic texts. Several types of moving images fit that bill: movies made by Vermont filmmakers (whether or not about the state) and movies about Vermont, including even home movies and outtakes.

As announced on October 25, the first two films chosen for archival digitization are Chester Green's, 1961, *Invitation to Sutton* filmmaker Herb De Groot's across Vermont People, and the 1916 silent *A Vermont Romance*. "In fact, the selections 'will choose,'" as the first is by a well-known local filmmaker and the second is an old film shot in Vermont.

The project, which has been funded largely by the Burlington-based

success film distributor GREEN HALLLEY, is in its earlier stages, but its aims are ambitious. Ultimately, says Young, the goal is to find a permanent repository for the films that may prove vital to historians. Such a task entails the digitization and preservation of original celluloid and, Young hopes, the creation of a physical archive.

The initiative's first step has been the creation of a comprehensive database, which Norwich filmmaker **WENDY JACOBSON**, the project director of the multi-part documentary *Freedom & Unity: The Vermont Movie*, has been compiling for the past several months. At present, it features more than 650 entries.

"[The digitization initiative] is a way to start collecting our film heritage, since film and photography is a huge part of our history," Jacobson says. "This is a very important historical document, and it's going to continue to be."

The public announcement of the SOS initiative occurred at a festival screening of *Pussies' Times* documentary *Granite: How to Nail a Detective*. The film was apt, as the film details how another of VIFFF's films was used as evidence in the war crimes trial of Gustavus Dickster Elvira Riss Mout.

The festival continues at MAIN STREET LAMAR PERFORMING ARTS CENTER and other downtown locations in Burlington through Sunday, November 2.

ETHAN DE SEIFE

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## Three Birthday Gifts

As her room slumped her into the backseat, the little girl asked a question that carried the charming seriousness specific to a person with about four years of living under her belt. And this girl was a character, with cocon-colored skin and adorably chubby cheeks.

"Mom, why are we taking a taxi?" She sounded incredulous, like, *What gives?*

"Well, Momma — it's raining like heck, we need to get home and we don't have a car."

Momma scowled up her face and considered the completely reasonable explanation before nodding in acceptance. OK, I'll buy that.

I was parked in a no-parking zone on the narrower continuation of North Avenue, just past the diagonal turn-off at Blithbury Ave. With the heavy rain and obnoxious dash coming on, I didn't feel altogether comfortable area-blocking the right.

Though I told her my four-eyes blinking, I was relieved when the mom frantically scanning her daughter and we were able to take off. Our destination was the Champlain School Apartments on Pine Street.

"I have Grandma's warmies" Momma proceeded to inform me.

"Really?" I said. "Are they made out of real worms?" She scoffed at my stupidity. "No! These are candy." "Honey, what do you think they taste like if they were made of worms?" her mother asked. "Probably very yummy, I'd imagine!"

In the narrative moment, I smiled at the woman. She appeared to be on her last two toes, and she had the coolest stylized short afro.

"So, were you guys at a party?" I asked. "I saw the driveway was cluttered with cars."

"Oh, it was a surprise party for a friend," the mom replied. "And it really seemed that it was a genuine surprise!" "I don't ever want a surprise party," she girl announced. "I'd be too scared."

I said, "Well, you might be scared for a second or two, but then you'd see all your friends and family, all these people who love you, and then it'd be fine."

"I've never had a surprise party" said the mom, sound-ing up at a glum about it.

"Oh, that's too bad," I said. "Everyone should have one once. In college, my housemate threw me one. This girl I liked, Hildene, was the housemate she threw she was like, 'We should go back to your place, all forty-like, but I kept turning her down, actually just playing around. I fully intended to bang with her just as I was about to fold she said, 'Look there's a surprise party happening, and you just have to come back there with me.' And I was like, 'Hi there — you blew it! I was just about to say yes.' So then, of course, I had to put on my best surprise face when we walked through the door."

Momma said, "I've never having a surprise party" effectively putting me on to the once-rational thread.

At the apartments, as the mom un-buckled Momma, I said, "Guess what? Tomorrow is my birthday!"

The mom said, "Well, happy birthday to you, and let me give you a present!"

From her bag she pulled a small pouch, which she explained was the whole secret to my right. As people do, she said just fished from the flattened bottle caps of various beers emerged. "I make these," the woman said with a beguile. "Pick out one."

"Well, these are totally creative. Thank you so much," I said, so I consumed my choices. I settled on Pepsi Blue Ribbon. PER. Baby.

A few hours later on the night, I got a call from my regular on Mary Street old William Road, a fun group mostly composed of old college friends. Stuffed in my cab, one of the girls said, "Pop a couple, we ordered from Leon's. Have tonight!"

"Don't you mean Leon's?" I asked.

"Nope, it's Leon's now," she said, checking. "Look," I said, enough at Leon's's name from the Doubletree hotel three letters of the neon sign had burnt out, leaving "Leon's."

"Maybe the owner had a one-change operation," I speculated.

One of the young passengers asked me what was new in my life, and I told her that tomorrow was my birthday.

**"I DON'T EVER  
WANT A SURPRISE PARTY,"  
THE GIRL ANNOUNCED.  
"TO BE TOO SCARED."**

After I'd dropped them off, at five minutes after midnight, they shot me a taxi. "Happy birthday man! From your aging 30-some things!" So that was sweet, I thought. This birthday thing was shaping up nicely. Toward last call, I pulled up two after-school men in front of Neocore's. From the backseat, one of them said, "The situation, if you would, please, kindly and all that."

"It would be my deepest pleasure, my good gentleman," I replied, getting into the agent of his repertoire.

"I love you," the same man informed me. He was wearing a shiny, gray tailored suit and a violet tie, and had an amazing peepodour, perched up over a fade.

"Well, I do appreciate that," I said. "But how can you already love me? I mean, you've just known me for 30 seconds."

"Good point," he said, laughing. "Lol, you don't know as yet. You don't even know if we're gay."

"That's true," I said, enjoying the back and forth. "I don't know if you're gay, but you're certainly jolly!" He asked me my name, and I told him. "Is that for real?" he asked.

I replied, "What am I — a hoarder? Why would I give you a fake name?"

When we pulled up to the Sheraton, his question was still bothering me for some reason. I said, "Look — do you want to check my driver's license?"

He replied, laughing. "Idiot. As a matter of fact, I do." I passed it to him, and he said, "Well, that is your name. And — where's that — it's your birthday?"

The man handed me back my license, and then reached over the seat and gave me a big hug from behind, whispering into my ear. "Happy birthday, jaygawds!"

I don't know whether his brand of intense cologne was a guy thing or not, but I'll tell you this. The dude smelled great, and I finished up my night faking fibulations, which is exactly how we should feel on our birthdays. ☺

All these stories are true, though names and locations may be altered in protect privacy.

### INFO

Hackie is a twice-monthly columnist you can also be read on [www.vermontjournal.com](http://www.vermontjournal.com). To reach her, go to [hackie@vermontjournal.com](mailto:hackie@vermontjournal.com).

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## Dear Cecil,

Not that I hope to ever need this information, but can a live snake be tied into a knot that it can't get out of?

Richard Payne

**W**ell, I suppose you could do that, and then you'd have a snake that was either badly injured or dead. Fortunately, snakes themselves don't wriggle into knots they can't wriggle out of — at any rate, healthy ones don't. (For unhealthy ones, see below.) On the contrary, many snakes and other legless creatures have an extraordinary facility for self-knotting, and can tie and untie themselves with a dexterity that would leave a sailor or fly fisher in awe.

The knot-tying abilities of snakes arise from the remarkable combination of flexibility and muscle control that makes snake locomotion possible. Besides the familiar undulating motion, snakes also move by self-knotting, a kind of diagonal self-lifting used on sand and other low-friction terrain, and "concertina movement," used in tunnels, where the snake gathers itself into a series of close-spaced loops (suggesting a concertina or accordion), then pushes forward as if straightening out.

Some snakes, notably constrictors and pythons, have more vertebrae per unit of body length than others, and as a result can tie themselves into knots and bails — a well-known case in point being the

bull python. Normally they do this for defensive purposes, sometimes hiding their heads in the middle of the triangle and becoming motionless until the predator (they hope) leaves them alone.

Other snakes tie themselves into knots to aid in shedding their skin. While some lend snakes do this, it's apparently more common in sea snakes so doubt due to the fact that they often lack a convenient source of friction to help them pull the old skin off. The snake ties itself into an overhand or figure-eight knot that it untangles down the length of its body.

Sometimes a snake will form two or more knots at the same time, which may inspire the glibly to imagine a Snake Chryseus (most likely just a bad pun on the word "chryseus") — to put it another way, they often tie knots once they've tied the knot and (literally) gotten a grip on themselves. To you or me, this might sound like a good thing. Not to the scientist, who thought it "suggests a failure to distinguish self from oneself."

How do you compare your snake, you silly reptile? — don't you know the scientist calls for occasional dread?

use knotting during feeding. If you're the type that gets ticked by coarse table manners, make sure you never hate dinner with an ail. After grabbing onto a fish with its jaw, the eel wraps its body around to create a figure-eight knot, then rapidly pulls its head back through the knot, finally swallowing, decapitation or other dismemberment of the target fish.

Probably the most creative uses of animal knotting — and perhaps also the most disgusting, but one true not to be judged on — are seen in the hagfish, an eel-like creature that rarely is in the morning for highest

life form on earth. The hagfish is so flexible it makes snakes look orthotic, a consequence of not having a spine. It can easily tie itself in knots when circumstances warrant.

Hagfish can use their knots as a way to dig burrows. One will position itself perpendicularly over the surface mud, fold its tail into an overhand knot, and squeeze itself quickly to push the knot down its body length and drive its tail into the mud. They'll use a similar tactic during feeding, using the knots as leverage to extract prey from tight spaces after they've held it off.

But their most common use of knotting is to avoid being eaten themselves. Hagfish are voracious for eating large amounts of slime, which not only makes them extraordinarily slippery but can clog the gills of predators, causing them to choke and release the hagfish or, better yet, not bite it in the first place. If that doesn't suffice, the hagfish also forms an overhand knot that it slides up or down its body, pumping out slime even more voluminously, which either forces the predator to release its grip or guarantees it a set of vitamins. Connoisseurs of slimes can find videos of the hagfish in action on YouTube, if you like tentacle porn, you'll love this.



## INFO

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ILLUSTRATION BY TONY DUNN

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# OIL & WATER

BY KATHRYN FLAGG AND ALICIA PREESE

Phil Scott leaned against his gleaming green Ferrari, some how looking at ease in a charcoal-colored jumpsuit. Barely audible over the sounds of motors revving, Vermont's self-proclaimed "hottest" governor was making his third comparison between racing cars and running the Senate. He chuckled, conscious that his remark might come off as kind of cheesy, but was unable to stop himself.

"Racer drivers are a lot like politicians. Quite a few of them have a fairly big ego," Scott explained. "Some people think they have to win on every subject and every debate, and I look for ways for other people to win."

One person he's hoping won't win is Progressive Demo Corra, his challenger in the race for the state's No. 2 job. On that early October weekend, Corra had the courage to campaign on Scott's turf — Barry's Thunder Road racetrack. The rocky figure stood at the top of the amphitheater with a lawn sign at his feet and a Corra sticker affixed to the bell of his red baseball cap.

A scientist, entrepreneur and investor, Corra's the hyperintelligent in Scott's common-man persona, and he thrives on uphill battle, despite qualifying for \$200,000 in public

A racecar-driving populist and a "genius" inventor jockey for Vermont's No. 2 spot

&

financing for his campaign. Earlier this month the Corrales Polling Institute showed Corra trailing Scott 24 to 58 percent.

This particular race may be more about personalities than politics. Even the staunchest Progressives and Democrats are hesitant to speak critically of Scott, whose political stances tend to be moderate and quietly conveyed. "Chances are if people know him, they like him," said Rich Clark, the director of the polling institute.

Meanwhile, Corra has to live down a hard-charging reputation — which was one of those Prags in the legislature — for pushing an agenda that was decades ahead of its time. His challenge to step away from Scott's controversial image without reinforcing the impression held by some political outsiders that he is a self-righteous crusader.

To that end, Corra has sought to appease Vermont voters with a vision for the lieutenant governorship that's all about cutting policy as it is about erasing the Senate.

"We're here...ought not to expect much," said Corra of the office. His criticism of Scott for not taking strong positions or getting his hands dirty in the work of policy making. "I just don't understand wanting to get his work out of somebody rather than more...I think more is more."

## MR. NICE GUY

Scott, 55, grew up in Berre, racing motorcycles, hunting and enjoying late-model racers he couldn't afford until he reached his thirties. He attended the University of Vermont and later started a motorcycle business that got derailed when he discovered it needed an Act 250 permit. A father of two grown daughters, Scott lives in Berlin with his third wife, a nurse.

"I don't have a political bone in my body," Scott often says, saying himself as a man of the people. But this time — like his willingness to let others win — overlooks the political acumen and competitive drive of the state's highest-ranking Republican. "He's as political as any politician in the world," declared Bob Stinson, a recently retired lobbyist and former Democratic state rep.

With Scott, the political and the personal are entwined — more so, perhaps, than with any other statehouse demes. His blue-collar credentials are bona fide, but he also knows how to use them to his advantage. Chiseled jaw, mouth adorned his campaign materials, and his racer swagger turned Vermont voters of his celebrity status.

of Goldensbury, Dick Sears of Bennington and President Pro Tem John Campbell of Quechee. Only five have so far endorsed Corra, but the Democrats have the support of both U.S. Senators Patrick Leahy (D-Vt.) and his junior colleague, Bernie Sanders (D-Vt.).

By his own account, Scott gets along well with Democrats in Gov. Peter Shumlin, too — he described their relationship as "honest" and "mutual." The governor invites his deputy to cabinet meetings and private press conferences and has done little to assist the Democratic candidates who've attempted to oust Scott in the last two elections.

Some people think they have to win on every subject and every debate, and I look for ways for other people to win.

PHIL SCOTT



Left to right: Lt. Gov. Phil Scott, Gov. Peter Shumlin, House Speaker Doug Smith and Senate President Pro Tem John Campbell

During four years as lieutenant governor and 13 as a state senator before that, Scott has developed plenty of off-the-track fans who find his level-headed, affable approach to politics.

Scott Mills, the GOP candidate for governor, considers him one of the state's great politicians.

Lobbyist Frank Trapp described him as the ultimate retail politician.

"I wish I could clone him," said Senate Minority Leader Joe Stinson (D-Colchester).

More notably, seven of 17 Democratic state senators have crossed party lines to signal their support for Scott — including some influential ones: Dick Miron

When Shumlin decided to build a house in East Montpelier, he called on his lieutenant governor to lay the foundation, build the driveway and dig the basement pool. Asked if he gave Shumlin a discount, Scott beamed. "I didn't do anything that I wouldn't do for anybody else. I didn't do it for nothing, that's for sure."

The governor isn't the only guy for whom Scott has pulled up some sleeves. Asked about his accomplishments, supporters unashamedly recount the memory of Scott using his Duffon Construction equipment to clean up debris from Tropical Storm Irene. Later, he muscled money to remove and replace mobile homes — "without spending any taxpayer dollars," he wrote



points out. Last weekend, for the 10th year running, he collected donated tires, which will be made to mass cash to buy housing aid for low-income families.

Besides the Wheels for Warmth program, Scott's website lists activities to his practice of spending time in different jobs around the state. "It's not just a 'voluntary status,'" Trovati said. "It's one of the public servants who is actually listening and observing and experiencing what Vermonters are on a daily basis."

## WHERE DOES HE STAND?

Scott often evokes his experience as a semi-business owner. Even when the legislation is in session, he'll show up at Dulles Construction, which he co-owns with a cousin, for a few hours in the early morning and then return for several more in the evening. "I make a point of opening the mail every day," Scott said. He also mops the floors. On a recent visit, the main warehouse was cleaner than most houses in his office was a copy of *The Vermont Way*, former Republican governor Jim Douglas' memoir. Scott admitted he hasn't found the time to read it yet.

Downstairs, a dictionary desk book lay open on a table in the conference room. Its pages were angled, and someone had attempted to reconstruct the heading using sticky tape. More heavy equipment manuals — clustered in various degrees — filled a nearby bookcase. In 2012, a fire destroyed Dulles Construction's office, garage and much of the heavy equipment. New manuals cost roughly \$600, so Scott said he salvaged what he could.

He said the fire was one of several reasons — Scott calls them the three Ds — he hasn't run for the state's highest office (personally he couldn't leave his company, because "no owner can afford to step" politically, "I didn't think I could give" it personally) "I don't want to step up my heels!" said. As he's considering his "Scott agenda," he's on his knees, accessible — especially to those who lack political savvy. Last Wednesday he told Vermont Rubber Radon Jose Landolina that his office has fielded as many as 2,000 calls from constituents during the last three years. Later in the interview, when a caller from Vermont asked him about a promising problem, Scott oriented him to his office. "We don't have the answers, but we can open up doors and hopefully get you to us to talk some more."

That approach has paid off with voters. The Coakley poll showed Scott with a 59 percent approval rating among voters, 34 points higher than Shum's numbers.

And Scott's popularity extends into the Green Room. Even senators who've publicly and they won't vote for him — Claire Ayer (D-Addison), for example — have praised Scott's skill. The president pro tem docket which bills are brought to the



Phil Scott as Governor Scott

senate floor while the lieutenant governor facilitates the debate and makes sure senators adhere to Roberts' Rules, a task Scott described as part judge, part traffic cop. The lieutenant governor only votes in the event of a tie.

"Is it by the book rather than your personal agenda," as Scott described his philosophy at the podium.

"When we get hot and heavy into confrontation, he's very good about calming the waters," Bennett said, though he noted Scott has a tendency to let the grill go too hot.

As lieutenant governor, Scott is co-chair — Mazza and Campbell complete the triumvirate — of what is known as the Committee on Committees, which decides which senators sit on which policy committees and who leads them. Some senators grumble that the process is inherently opaque and politically driven. To a certain extent, it remains "an old boys' club," according to Sen. Diane Ives (R-Chittenden).

But most concede that Scott's been reasonable there, too.

Scott's biggest vulnerability is policy. Critics say he has never really dug in. Sen. Ginny Lyons (D-Chittenden) recalled how former lieutenant governor Doug Racine would pull people into his office to hammer out ideas behind the scenes. "I personally have not seen that with Phil Scott. He's been more out doing his job thing," Lyons said.

Recent, the recently disposed secretary of human services, agreed that Scott has been "short on policy details." During his own tenure, Racine said, he convened a conference on child poverty and helped lawmakers develop the income-sensitive portion of the property tax formula. "I think Vermonters feel very comfortable with him, but I think he could do more."

Scott's also often flak for ducking key issues. He acknowledged that, particularly on the issue of single-payer, he's sided both Republicans and Democrats by refusing to take a clear position. He also resumed his stance on offshore wind turbines — in his own filing, he opposed a constitutional on them until he took his ride near one of the developments and realized just how

current they were. But he insists he's just being open-minded.

"I don't know where he stands on anything," said Terry Rasmussen, a longtime friend of Corcoran's who served alongside his fellow Prag in the Statehouse in the 1990s.

"If you don't do anything, you don't do anything wrong," said Rasmussen and lobbyist Rasmussen. "When you sit in the chamber of commerce and in the New South, be happy, never commit, call it a day and everybody loves you." Rasmussen said Democrats tried to recruit him to run against Scott in 2012. He declined, but that didn't stop him from drawing a hypothetical campaign slogan. "Phil Scott is a nice guy, but he drives around in circles. Engaging in a straight line."

## SMARTY PANTS

Nobody complains about not knowing where Corcoran stands. He is, at his core, an issue guy. If Scott is the campaign's "nice guy" Corcoran — by most tellings — is the "smart guy," a week's work eager to walk his teeth into policy. His platform centers on support for single-payer health care, job creation in the context of the creative economy, and a committed response to climate change.

While Scott dons a racing suit, Corcoran is more at ease in a business suit. During the campaign, he has hoisted it around the state talking to small businesses — a whiskey company in Shrewsbury, a high-tech animal company in Burlington, a house manufacturer in Middlebury. At that stop, he dug into his coat pocket and showed off beautifully shined off the handmade buttons he crafted, as a hobby, a few decades ago. "I couldn't resist," Corcoran said, showing good humor when one of the shirts' seams protruded at his handwerk.

He's happy to tap into the kind of "candor attitude" he senses among Vermonters — symbolized, in part, by last year's successful drive for legislation to label genetically engineered foods.

"You have Republicans tracking Vermont as a way to try to get elected or reelected," said Corcoran. "It's so counterproductive. These are all about. Ask questions. Don't just trash Vermont" and say, "Everything is wrong. We're on the wrong track."

He and Scott and Milne have advocated for "slowing down."

"I don't think Vermonters want to go backward," Corcoran said during an interview in the quiet home office from which he telecommutes to his New York City renewable energy business.

"I think we need statewide officials who are going to respond to Vermont's best, and not play on its fears," he said.

Corcoran's campaign is marked by this kind of optimism. He's answering in his support of single-payer health care

## Oil and Water 4721

[though he acknowledges the reality of the state's income health program — Vermont Health Connect — has been a "disaster"]

"As much as we know that the sun is going to rise tomorrow, we know that the state's income tax is going to go," he said.

He's dismissive of what he calls the "old shills/bills" of lower costs and less regulation when it comes to economic development. His advocate for income-based property tax payments, and on the issue of climate change, he's trying to talk up the bright side. Adapting to a changing planet could mean green jobs for Vermonters.

He's also trying to appeal to the Democratic majority in Vermont. In the last weeks of the campaign, Corren's camp has turned up the heat. Last week, the campaign launched a new ad in which women — including former governor Madeline Kahn — say that "women's rights are under attack" in the United States and mention Planned Parenthood's endorsement of Corren. The ad also claimed that Scott had been endorsed by Vermont Right to Life, which is not true. The group's political action committee simply recommended Scott as the "preferable" candidate of the two. Scott supports access to abortion but also favors parental notification.

Corren's unenviable position: delight progressive supporters — but also fuel the reputation that will linger from his days as a state representative in the 1990s, when he and Banister earned the moniker "the Self-Righteous Brothers" from Vermont Times political columnist Peter Freyne.

"Politics is the art of making deals, but for these guys, deals are out of the question because they're convinced they've got it right to start with," Freyne wrote in 1994. "[Corren and Banister] were really disabled for their superior ways, for their behavior and the way in which they thought they were smarter than other people and the way they dominated the system — which is born of compromise," recalled Vermont Montpelier lobbyist Steve Ellis. "They were too high to play the game."

Banister takes issue with Freyne's characterization, and noted that the columnists gave everyone "slightly negative nicknames." The idea that Corren wasn't willing to cross party lines or compromise isn't true, Banister said.

"I did not lose the people skills, personality or inclination to chat up people and make friends quickly," said Banister, who was once intimidated by his own tongue, or "real" politician, by his own tongue, or "real" politician, by his own tongue. "The other thing I did learn very quickly across the political spectrum" and Banister. "Life was a more natural people-person. Not to say that he is not a policy wonk or not — because he certainly is."

Corren spiraled for policy conversations frequently in speaking with those who know him well — when words like "absolutely brilliant" and "probably a genius IQ"

got bandied around. And his supporters about the change that Corren can be arrogant and they'll say he's intelligent.

"I suspect and enjoy being around people who are smart," said Vermont State Auditor Doug Hoffer, who, like Corren, is running as both a Democratic and Progressive. "I don't view him as arrogant. He's self-confident, and that's fine. What's the problem with that?"

## AHEAD OF HIS TIME

Corren's background speaks to those stories. He grew up in New York, and came to Vermont in the 1970s to attend Middlebury College. After graduating with a degree in philosophy in 1977, he returned to New York and completed a

Corren made his first run — unsuccessfully — for the House in 1990. Two years later, he ran again and won — and went on to serve eight years in the House.

"It took a lot of chutzpah for him to run and get elected in those days," said Sen. Anthony Pollina (D-Windsor). One of just three Progressives in the House, Corren was "such a maverick," Pollina said, that he had to work harder to make his voice heard.

When Corren spoke up in those years, it was often on big present issues. According to Banister, Corren was the first — in the country — to introduce a motion on same-sex marriage on the floor of a state legislature. He sponsored the first legislation in Vermont calling

mid-1990s for state mileage and lodging reimbursements. As Freyne reported in 1994, Corren recently collected a \$50 per diem intended for lawmakers who lived too far away from Montpelier to make the daily commute — despite the fact that he rarely stayed at the Montpelier crash pad. It wasn't illegal, but some lawmakers called it a scam.

Ultimately, the same reason Corren needed to justify these reimbursements — the relatively low wages paid to part-time lawmakers — became the reason he did not run for a fifth term.

Corren left the statehouse in 2000 — a move he said "broke my heart" in the years since, that neglected 1990s patient has found new life. His current employer, New York-based Veridant



Dean Corren at a campaign event in July.

**Corren's challenge: to chip away at Scott's uncontroversial image without reinforcing the impression held by some political insiders that he is a self-righteous crusader.**

master's degree in energy science at New York University. His thesis proposed a plan to combat what was then commonly called "the greenhouse effect" — that is, the buildup of carbon dioxide in the atmosphere and what we today simply call climate change.

It was in exciting time for energy research. After landing a job as a research scientist, Corren joined a new technology designed to harness the energy of river and tidal currents — like a wind turbine under water. When research funding dried up, Corren reluctantly shifted the idea in 1984, he moved to Washington and got involved with local Progressive politics. He landed a seat on the Burlington Electric Commission, on which he served until 1994. He oversaw a \$1.5 billion investment in energy conservation, and negotiated Burlington's phase-out of power purchases from the Vermont Yankee nuclear power plant.

For a single-payer health care system, he worked for six years to get a hearing on physician-assisted suicide.

"A lot of the issues that Dean was advocating for at the time, which gave people the impression that he was this idealistic, hard-core Progressive unwilling to compromise, are now issues that are broadly accepted by Vermonters," said Pollina. Corren may have softened in recent years, Pollina said, but he's not the only one who has changed. Vermont has, too.

Corren's goal to have been among the first wave of legislators to push these issues. But what he's proudest of during his time as a lawmaker is a far less sexy issue: preventing the deregulation of the power industry in Vermont — a move he estimates saved Vermonters hundreds of millions of dollars.

On the topic of dollars Corren and Banister came under fire in the

Power, approached Corren about acquiring his long-stalled research. The company received the first-ever license from the U.S. Federal Energy Regulatory Commission for a tidal energy project. Today, the first pilot turbines are churning away beneath the surface of New York's East River.

## TWEETING HIS MESSAGE

Corren has "a well-honed web page, and with experience," Pollina said, "he's not in the legislature," Pollina said.

"The question is how he's allowed to an extent when people like him want to run for him," said Ellis. "Banister has a heck of a lot of Democrats who remember Dean Corren as being pretty righteous, pretty pure about his views and very critical of the political system in Vermont and the way business was done."



Dean Corcoran digging for leaves at his home.

So Corcoran is trying to make the message — mostly by doing what he criticizes Vermont Republicans for failing to do: asking questions and listening.

A world away from Thunder Road, in the hip downtown Burlington coffee shop MagLawrence Cafe, Corcoran and some of his campaign staffers fired up a very different kind of campaign event: a “tweet-up.”

Tweet-ups are typically a chance for Twitter users to meet in person, putting a face to an online persona. In the Corcoran campaign’s case, it was more like a digital town hall — a chance for Corcoran to ask questions, push his platform, and, in theory, interact with voters.

Corcoran, campaign manager Meg Brook and Rep. Chris Pearson (D-Burlington) huddled in front of their laptops around a small, round table. Campaign intern Rory Knowson and Progressive Party chair Martha Abbott fiddled with their

cellphones. Pearson was the tech expert of the group. Corcoran perched through glasses perched at the end of his nose, composing his Tweets not on Twitter but in a Microsoft Word document, he shut the tweets one by one over to Pearson, who pushed them out online.

“Every tweet-up needs some stickers,” Pearson said, pasting a red Corcoran campaign sticker over his breast pocket.

Brook Corcoran hit his smile, peeling away at his laptop keyboard, carefully. “Ooh, 129!” he said, delightedly, after tallying the number of characters in one particular message. (Twitter limits messages to 140.) “Boon!”

The group was quick to rub one another and laugh at their tech savvy (or lack thereof). “You can’t do your two spaces after your period,” Pearson chided Corcoran at one point. Before long, Corcoran was declaring the event “more fun than I expected.”

Admittedly, most of the participation came from the Corcoran campaign itself, with staffers Brook and Dave Stewart chiming in. A recent college grad asking questions about Corcoran’s plans to engage young people who want to stay and work in Vermont turned out to be a campaign intern based in Middlebury.

“It’s only Twitter, so I can say anything, right?” Corcoran quipped at one point.

In the end, though, he stayed on message, talking up the need for better health care for Vermonters, an aggressive, proactive response to climate change and the importance of the creative economy. “We must make FVT the best place on earth,” he repeated.

## ROLE PLAY

To do that, Corcoran insists that he will take the lieutenant governor’s job seriously. Devoting roughly 35 hours a week to the position. He’d keep his day job, and send his employer a flexible and supportive. “This is work,” said Corcoran.

The job pays roughly \$62,000, plus benefits.

But is any lieutenant governor, no matter how hardworking, really in the position to do that much? It depends on the person, according to former officeholders and Worcester residents. The mountain job duties aren’t especially taxing. “They break a tie, and they have coffee,” said Stinson.

When he held the position, Rouse agreed to agree. “I felt that as the No. 2 elected office in the state, I had a responsibility to be active in the setting of policy and that’s where I think Dean Corcoran has it right. Phil Scott tends to not insert himself in policy debates.”

And what Scott supporters have pointed to as one of his strengths — presiding over the Senate — Corcoran looks on dismissively as a small part of the job. Parliamentary procedure is “child’s play” for Corcoran, said Rouse. Knowing the Senate isn’t “badly advised,” said Pollack, particularly with the amount of support provided by Senate staff.

“Phil does a good job of running the Senate,” said Pollack. “But I don’t see any reason why Dean Corcoran wouldn’t.”

Being seen plenty of reasons. “If [Corcoran] steps out of the role of being a moderator to advance his cause, I suspect it’s going to cause him a lot of grief, because the Senate is populated with some of the strongest Republicans the state has to offer.”

Corroding those ages has been Scott’s strong suit. Being nice has its value in the unadornedly elderly Senate, according to left-leaning lobbyist Ellis. “Politics is about relationships, and when you’re a nice guy, that matters.” He derided lieutenant governors as “breakers of

meetings and lubricators for conversations running the Senate and bringing people together around thorny issues.”

And then there’s the issue of party affiliation. Hofer dismissed the common refrain that the job is a ceremonial one: the lieutenant isn’t that person’s long ago that a “Senate staff governor.” Howard Dean — capped one of the governor’s shoes following Dick Fowling’s death in 1991.

“Why would we want a Republican to be next in line for the governor’s job?” asked Hofer.

Corcoran isn’t fazed by the disappointing numbers out of Castleton, which showed him trailing Scott by more than 30 points; the poll was taken before he started advertising on television.

Given that, pollster Clark said there’s some “room for movement” in the race, pointing to the 14 percent of undecided voters still. Clark said, “I’ve got to thank the incumbent, he’s pretty happy with where he is.”

Five weeks have flown during debates between Scott, Corcoran, and the Liberty Union candidate Marlene Brown. During a Burlington Free Press-based one, Scott surprised people by suggesting the state set up an independent board — à la Green Mountain State Board — to regulate school spending. Corcoran later denounced the proposal, telling VTigger’s Laura Strassman that it amounted to a “hand out takeover” of school spending.

When it comes to campaign spending, public financing will only go so far. Vermont’s campaign-finance law allows candidates to qualify by gathering a large number of small contributions from voters in lieu of money from corporations or PACs. After he scored that funding, Corcoran was forbidden from raising any more money. Scott has already raised in more than \$250,000, exceeding Corcoran’s war chest.

Corcoran optimistically points to Scott’s last challenger — ex-Congressman Galois — made a good showing two years ago, garnering 40 percent of the vote to Scott’s 57 percent despite carrying the race late, raising very little money and lacking much statewide name recognition. Galois, however, made her bid in a year when Barack Obama was running for president, and Democrats turned out in large numbers to vote for him.

At Thunder Road earlier this month, both Corcoran and Scott fired up for a tradition in Vermont politics: the mutual come-hither tone. After the friendly competition, Corcoran strode off and Scott returned to the recordbook — where, a few minutes later, another driver knocked him out of the race.

Kneading Scott out of the lieutenant governor’s office appears to be a tougher challenge. ☐

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# Barn Again?

In Hartland, a community rallied to save an icon. BY MATT DUNNE

**W**hether you drive into North Hartland or what you see on Interstate 91, there's no missing the Lemax Farm with its big bright-yellow barns towering over a hardscaped landscape.

"It's an iconic structure in the town," Matt Dunne, a former state senator from Hartland, said of the grouping of barns that was built over the course of two centuries.

Now that belated confidence of agricultural agriculture is falling apart.

The endangered barn complex is made up of eight buildings, many of which are interconnected. The oldest section dates back to 1790. The largest section, a massive four-story barn, is about a hundred years younger — but still historic. That barn's paint is chipped and faded. Its windows are missing panes. Its silos lean out at the foundations. There isn't a straight line in sight.

All told, the Lemax Farm barns need about \$160,000 in restoration work — far more than its dairy-farming owners Ed and Kelly Meacham can afford.

A group of Upper Valley residents has come to the rescue. Friends of Lemax Farm has already raised \$100,000 toward barn repairs and is now looking to the state, as well as institutional donors to drum up more cash to save one of Hartland's five remaining dairy farms.



AGRICULTURE

"They're magnificent structures that give you a sense of place as well as engineering and architecture," said Dunne of the Lemax Farm barns. "They're part of who we are."

Keeping historic barns standing is a struggle — for the Meachams and other farmers across the state, for whom time and money are scarce. State efforts such as the Barn Preservation Grant program offer some assistance to rehabilitate barns that are at least 50 years old, but those require matching funds. Currently, the state invests \$25,000 each year to preserve historic farm structures.

**WE ARE AT RISK EVERY YEAR  
THAT GOES BY OF THESE  
STRUCTURES FALLING  
INTO SUCH DISREPAIR  
THAT THEY CAN'T BE RECOVERED.  
THAT TICKING CLOCK  
IS REAL.**

MATT DUNNE

Even farmers who want to go that route can't always come up with the cash. "They understand that if they don't do something, the barn is going to further deteriorate or even potentially collapse," said Caidin Carlson, a tax credits and grants coordinator with the Agency of Commerce and Community Development, "but pulling together the resources to even meet the matching requirements is difficult sometimes."

Carlson said the rally around the Lemax Farm is unusual. While it's not uncommon for communities to come together to save public buildings, such as old town halls or theaters, he said, privately owned agricultural structures don't often inspire such philanthropic efforts.

State architectural historian Devin Carlson agreed. The more prominent the farm, he said, the more likely the community is to invest in its upkeep, he pointed to the highly visible Moorish barn in Richmond as an example.

"Others that are often on a hill farm, on a dirt road — then it really is up to that landowner to decide if they want to invest in keeping that building on shape," said Carlson.

Doing so is not only expensive, it can be logistically challenging. Construction season coincides with the busiest time of year for farmers. If an old barn is still in use — particularly if it houses animals — farmers have to figure out how to accommodate repairs without disrupting operations.

Farmers also have to ask themselves if saving an old barn is practical. Agriculture has changed considerably in recent decades, and older barns aren't always conducive to newer methods. For instance, at the Lemax Farm, the Meachams have to use old-fashioned square bales of hay instead of larger round bales, because the bigger bales don't fit in the barn. They have to shovel out the hay by hand since a tractor can't fit down the aisle between ridges.

"They are not the most efficient and practical structures for today's dairy operation," agreed Dunne. In fact, when the Meachams reached out to financial advisors for recommendations about how to make their farm more profitable, Dunne said, "the pure financial advice was to tear them down and put up a more modern structure that is easier to maintain."

Why save buildings that might not be used for modern agriculture? Some landowners rent them out for storage. Others convert them into event spaces for weddings. Fans of old barns say they're part of the Vermont landscape that attracts and visitors who know and

love. "It's so cliché," said Carls, "but it's part of our bond."

"They're visual landmarks to understand Vermont's history," said Colman. "Without these physical reminders, you start to lose track of the history and development of the state."

Colman has been availing as effort to compile a "farm census" — a record of notable agricultural buildings in the state. The state relies on volunteers to provide that information, and, three

budget priorities," said Dumas. But he warned: "I do think that we are at risk every year that goes by if these structures falling into such disrepair that they can't be recovered. That feeling does it real."

In North Hartland, Kelly Meacham and the team it lead and clear — but for the 36 years the family has owned the farm, it's had enough to do milking cows and keeping up with minor repairs. Today, the Meachams run the farm with their 27-year-old son, John, and his wife,

was going to be to the buildings. We also didn't know that it was going to be such a struggle to keep our heads above water."

Milk prices have yo-yoed for Vermont dairy farmers during the years the Meachams have been in the business. They've been fairly lucky, breaking even or even getting ahead a little bit — until last year, when some costly trouble with breeding stock put the family in the red. To bring in more cash, Kelly Meacham works off-farm as a paralegal and runs the farm-to-school program at North Hartland Elementary School. The kids come to Leman to learn about dairy farming and to plant vegetables in the garden.

"We have very much of an open-door policy," Meacham said.

In fact, a group of outsiders at the school was the first to bring up the idea of entering the old barn. They planned to raise money to repair the buildings, but quickly realized the job was more involved.

As Meacham put it: "It doesn't do any good to point if the buildings are falling down."

That's when Dumas and other volunteers stepped in. Soon the group had a name — Friends of Leman Farm — and a goal to raise \$40,000 by October 1.

The group hit that target in late September, after a cheery well-attended gathering and silent auction at the farm. Now it plans to approach the state with a \$15,000 funding request through the farm-grant program.

And there's more fundraising ahead. The group hopes to hit its final goal of \$50,000 by next April.

On a sunny afternoon several weeks ago, the Leman Farm team teamed with activity. Colman Meacham toyed cows through the milking parlor, clearing their adders before hooking the animals up to the milking machine. Outside in the farrowed, tractors munched grass with lead after load of field-fresh corn.

Meacham, Dumas appeared, in Carls and Stated, to show the barn to another visitor: Gays Symington, the former speaker of the Vermont House and now the president of the Middlebury-based philanthropic High Meadows Fund.

Dumas, Symington and Kelly Meacham ascended through the four-story barn. Narrow wooden stairs led from the ground-floor level — where the Holsteins looked on — to the belfry. They walked down the high drive, the sloping wooden ramp that leads to the top floor, to look at the barn from the north. The very same view was captured by 1930s Works Progress Administration photographer Arthur Rothstein. That photograph can be found in the Library of Congress archives online. Roy Stryker's 1973 book showcasing the work of WPA photographers.

"Can I smell an apple, Kelly?" Dumas asked, reaching up to a dozen-old tree.

"Sure, here," Meacham replied.

Finding himself on the receiving end of so much community assistance has been awkward at times. "Ed and I are both ones that like to give," Meacham said.

Out in the barnyard, his bearded, suspenders-wearing husband hopped down from the cab of a John Deere tractor for a quick back and chat with his wife. But then it was back to work. Kelly Meacham estimated the family still had to haul in 30 truckloads of corn before calling it a season.

The Meachams aren't the only ones thinking ahead to the coming winter. Colman and Colman said the season is a death sentence for some of the state's oldest, most treasured barns.

Betsy Winter, "When we get a heavy snow," Carls said, many Vermont barns collapse. ☐

Contact: [kathyjg@severidguy.com](mailto:kathyjg@severidguy.com)



Three generations of Meachams at the Leman Farm. Left: Kelly DeJohn, Tyler and Colman.

years in, the census has 1,700 records on file. "Certainly a lot more out there" have not yet been documented, Colman said.

And plenty of questions still loom. How many barns are there in the state? In what kind of condition do they stand? How many are lost each year, and are restoration efforts keeping up with the inevitable wear and tear of time and the elements?

One for the legislature: Is the state doing enough to help preserve these old structures?

"As a recovering state senator, I would not presume to say there isn't other

Colman. They have 100 milking and 90 young stock, the large, black-and-white Holsteins made in a tie, still born on the ground floor of the barn complex.

When the farmers, now in their early fifties, moved to the farm they didn't know much about barn maintenance. After running this and other dairy farms in the region for other owners, though, they were simply excited to own their own farm.

"Maybe we were young, or maybe we were naive," said Meacham. "We didn't realize how much upkeep there

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# Stop the Press

A reporter tries to become a newspaper mogul—in a new, locally designed board game

BY KEITH MORRILL

I never talk about my game nights, never mind publishing them. There's not much to say about a few guys huddled down in a kitchen table, rolling dice, drafting cards, and reporting on real-life board and parlor games in equal measure.

Just to be clear, my gaming group shares traditional gay games. Instead of poker, we're more likely to tackle something with 'Cabalra' or 'Gatan' in the title—you know, board games. We're part of the institutional renaissance of tabletop games—the kind that don't require software or a joystick, but have about as much in common with your childhood Monopoly board as War and Pac-Man does with the card game War.

While relevance is one general rule, on a recent day in September, we decided to come out of our game or closet. The occasion was a private screening of a new game with the game designers themselves.

The designers in question are locals: Two Upper Valley residents have managed to make a name for themselves in the land of plastic and cardboard. Jim Goloc is a 40-year-old stay-at-home dad from Norwich. Robert Diftman Dulles, also 40, is a computer programmer from Lebanon, N.H. Last summer, they were two amateur game designers hoping to share their labor of love with a wider audience. Now they sit on the eve of their big debut as product designers.

Their game, Penny Press, puts players at the helm of competing newspapers during the on of yellow journalism. Players attempt to outmaneuver one another, get the scoop on hot stories and print a superior paper, ingling to become the most successful newshound in turn-of-the-century New York City. It's almost enough to make you don a fedora with a press card tucked into the ribbon.

The impetus to design their own game came to Goloc and Diftman Dulles four years ago after an exciting spent at their local game shop. "It started, as these things tend to do, over drinks," recalls Goloc in an interview. They discussed game mechanics—what was good, bad and lacking in various games—and decided to make their own as a way to get deeper into their hobby.

The idea of a new-themed game occurred to them soon thereafter—not surprisingly, considering Goloc was once a career journalist. Diftman Dulles notes that the game has come a long way since then. "It was called Penny Press (originally, but that was about the only similarity it had with today's Penny Press."



The two spent countless hours refining, adding, stripping and overhauling rules and mechanics, always using the game's theme as a compass. A game's "theme" is its core concept, and, in an effective one, everything players do has meaning in relation to the carefully constructed central metaphor. In Penny Press, for instance, actions with cards and game pieces represent all aspects of journalism. "You send out your reporters, get stories and assemble them on your newspaper," Goloc explains. "You shouldn't be doing things that newspaper reporters or editors wouldn't be doing, so when you send out your reporters, that's part of the metaphor."

In Penny Press, reporters must get the story to win. In real life, that could mean leaving the comfort of your kitchen table to game in public.

That's just what I did when my gaming group got a chance to sit down with Goloc and Diftman Dulles for a private playthrough of Penny Press. We gathered at a ballroom, in assembly of the Green Mountains Games at the Best Western Windjammer Conference Center in South Burlington.

The Green Mountains Gamers are more than just a make-a-group-of-hobbyists. They're a movement of what's happening

worldwide. In the U.S. alone, tabletop gaming has increased rapidly in popularity, blossoming into a near-billion-dollar industry in 2013. When we arrived, gamers were already ensconced at tables, and the room was alive with the rattle of dice, the whiplash-whip of cards being dealt and raucous table banter (it was like being at our kitchen table—minus the beer).

## PLAYERS ANGLE TO BECOME THE MOST SUCCESSFUL NEWS BARON IN TURN-OF-THE-CENTURY NEW YORK CITY.

Goloc and Diftman Dulles quickly set up Penny Press at an open table and started their tutorial. It was at that point that I realized I was about to handle fake news stories while on a real-world journalist assignment. The moment was so stark I had trouble processing. It was the sort of awakening that usually signals the arrival of enlightenment or madness. Somehow I still managed to listen to Goloc's presentation.

In a game of Penny Press, players send out reporters from their newspapers, occupying or reassigning them to stories (represented by tiles) throughout New York in an attempt to scoop rival newspapers. Players earn points by "going to press" and arranging the story tiles on a "front page" to make a paper. The game tests your ability to multitask, to outmaneuver your opponents and to reason spatially—putting people who suck at Tetris at a serious disadvantage.

But would being an actual journalist confer an advantage? Everyone else in my group, Goloc and Diftman Dulles included, seemed to think so. It was clear that my anecdotal observation had been dead on. This was more than mere recreation. My professional reputation was on the line.

When I pulled a headline card reading "The Report of My Death Was an Exaggeration" and picturing Mark Twain draped in a white lace veil with a combed-back mustache, it seemed a clear omen. Pulling a story about an infamous instance of journalistic laughing all but spelled my demise.

It would be difficult to detail all the subtle nuances that make Penny Press such a compelling game, but it stands in clear mechanics that give the players a wide range

of means to manipulate the game's outcome — every one of which seemed to elude me.

However, those machinations were not lost on some big names in the gaming industry. In 2013, Golec and Delfino Dufkin were preparing for their first public presentation of Penny Press at the Boston Festival of Indie Games when they saw a call for entries in the line Tabletop Derbymatch, an independent game design contest sponsored by the makers of party-game favorite Cards Against Humanity. The deal figured they might as well enter, but expected the experience to be more than a warm-up for their presentation in Boston.

A month after their submission, Golec and Delfino Dufkin learned that the pool of 540 entries had been winnowed down to

In both the games my dear-person group played with Golec and Delfino Dufkin at Fall-fests. I clocked out a second-place finish — which, in a game with only one winner, is as good as finishing dead last. So much for my journalistic edge. Yet the defeat was not nearly as dire as I had expected, when a game as well designed, as I saw feels inconsequential. And Penny Press is just fun to play — a plain, unadorned-but-the-facts-truth that you can take to print.

When the games were over and the board named back in the box, my fellow gamers and I agreed that Golec and Delfino Dufkin's past four years have been well spent. The two say that slow and steady is the best approach to game



PHOTO: Golec and Robert Delfino Dufkin

life issues — theirs included. They were invited to Gen Con 2013, the mecca of gaming conventions, to participate in the next round, which was to be filmed and turned into a YouTube reality series. Armed with a printed-up prototype of Penny Press, the duo arrived and pitched the game's underdog appeal. To Golec and Delfino Dufkin's surprise, they clinched a co-win, netting \$50,000, irrevocable professional feedback and a booth at Gen Con 2014.

Then things picked up momentum. Soon after their win, the two were approached by Anniemi Games and engaged in talks that eventually ended in a publishing deal. Anniemi helped them put together a Kickstarter campaign that subsequently pulled in another \$60,000 to create the first printing of Penny Press.

When Golec and Delfino Dufkin arrived at Gen Con 2014, they were already small-time celebrities. Strangers approached them and expressed their excitement about Penny Press, they relate. So, then, the two designers have been managing the details of the game's production, including enlisting an artist — well-known cartoonist Mike Scheraga — to bring rules, filling Kickstarter promises and hammering out the game's final design.

design, and they believe their long production cycle was one of the factors that helped make the game so strong. "It needs to be as close to perfect as we can get," Delfino Dufkin says.

Besides their own personal standards, both designers give credit to their general Kickstarter backers. "We have to be really responsible with that money and make sure that when they get it back, they say, 'Oh, yeah, I totally spent my money on something worthwhile,'" Delfino Dufkin says. "I'd feel ashamed if that was not the case."

Golec and Delfino Dufkin plan to design another game as soon as Penny Press is finalized and on the market. "There's so much out there, you want to make a good one," Golec says. "You want to make one that's going to stand out." ■

#### INFO

Penny Press will be available for purchase (DSC) online and in game stores in mid to late November. Find Golec and Robert Delfino Dufkin and open up the Tabletop gaming version A Festival of Games. It's day through Sunday November 15 to all the collections Grand Forest. The day will empty through of Penny Press on Saturday November 15.

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# Worldwide Webs

Vermont spider "farmers" spin global interest in their web art

STORY BY KEN PICARD / PHOTOS BY JEE WALLACE-BROGUEUR



Terry Knight



Will Knight

**T**he official motto of Knight's Spider Web Farm in Willimansett was a no-brainer: "Home of the original web site." But an alternative motto could be "Come for the spiders. Stay for the jokes."

Most of Terry and Will Knight's visitors come because they've heard or read about the artwork the Knights create using real spiders. But since they're there, guests typically stick around to hear a story or two from the garrulous and deeply tattooed, 68-year-old Will, who humorously boasts about his gift of gab: It's a valuable skill for someone who paddles art that's made out of arachnid science that most people actively avoid, sweep from the corners or fall through frantically if they accidentally encounter it. (The *Washington Post* famously dubbed that pseudo-dance the "arachnoleptic fit.")

The Knights are spider farmers — though they use the word "farmer" loosely. Each spring, they fill their three sheds with humping wooden-grid structures that resemble window frames without glass. Then they "plant" spider-egg sacs they've gathered from the corners of their 113-year-old Victorian house and then wait for the hatching spiders to do their thing. Will "harvests" a web by spraying it with white paint, then slowly peeling it to the face of a wooden board. Once the web is dry, he coats it with lacquer for preservation.

From the art spaces' silken creations, the Knights make art that's sought out by tourists from around the world.

"It's come a long way, it's ways come here after Ben & Jerry's," Terry Knight observes, referring to the ice cream company's Waterbury plant. That's an odd path, considering that Knight's Spider Web Farm is some 25 miles from Waterbury, at the top of Spider Web Farm Road in Willimansett. Visitors park in a dirt-and-deer outside the sheds where, during warmer months, they can watch the spiders busily spinning. (By October, when I visit, all the spiders are dead or in hibernating.)

A large yellow sign outside the sheds warns visitors: "Spiders at work — sorry, no admittance past this point." A structure of a white owl stands guard above, occasionally to keep other birds from swooping in and gobbling up the Knight's art and not better.

"It doesn't work," Will says of the owl. "The only thing it scares is me!"

The Knights don't breed specific spider varieties, so the word "farmer" might seem to suggest The webs they "harvest," from late spring until mid-summer, come from whatever species of eight-legged travelers happen to take up residence in their sheds that year, the most common being grass spiders, garden spiders and funnel weavers. The Knights are also no vegetable farmers who scatter a random assortment of seeds, then reap whatever grows.

"I have no idea when I go out there. Whatever it is, those frames, I collect," Will explains. "I try to get the perfect web, a web which the spider had no intention of making."

Directly across from the spider sheds stands the Knight's gift shop. The former 19th-century bay barn has rough-hewn wooden beams and a century-old potbelly stove in one corner that, according to Will, was salvaged from an old post-office railway car. The shop features the requisite assortment of arachnid-related paraphernalia, including spiderweb doormats, postcards and so-far-as-we-know-it spider-themed T-shirts. (The *For Kids* cartoonists.



The shop's walls are lined with the family's primary produce: wooden plaques of various sizes, each with a delicate web etched onto its surface. Because each web can make only one plaque, every one is unique, Will says. The smallest web plaques, which measure about 3 by 1/2 inches, sell for \$25 apiece, larger ones run up to \$100. The largest web Will has ever captured is about 30 by 16 inches, its plaque mounted near the front door of the shop.

"That's my one, eh?" Will recalls. "Very difficult to collect—and impossible to sell."

The Knights never imagined they'd earn a living from the more than two dozen species of radioactive spiders that call Vermont home. In the early 1970s, the couple was living with their four kids in the Ray Ridge station of Brooklyn, NY, when they took a family vacation to Maine, stopping near Rutland along the way. Terry and the kids were so taken with Vermont that they persuaded Will to find work there.

Upon returning to Brooklyn, Will, who at the time was employed in real estate, found an ad placed by the State of Vermont seeking real estate appraisers to acquire land for the completion of Interstate 91 from Massachusetts to the Canadian border. He called the number.

"Strangely enough, the lady who answered the phone was from Brooklyn, too," he remembers. "She said, in so many words, 'You came up here, and if you're who you say you are, you'll get the job.'"

Will worked for the state for six years. But once the highway was finished, so was his job. The state promised him another position if one opened up, Will says, but nothing ever panned out.

"There was one opening in the toilet room at one of the rest stops on I-95," he recalls. "I wasn't interested."

For a time, the couple tried their hand at selling wooden chairs made by Will, but they didn't find much success. In the meantime, the Knights began attending local craft fairs to earn extra cash. Will crafted objects out of wood which Terry decorated by painting flowers on them.

"I was a frustrated artist," she recalls. "We had a thing going. Not a big money-maker, but a thing."

One day, Will called Terry into his wood shop to point out a spiderweb that was covered in spiders. He said to her, "Isn't that pretty?"

Terry agreed, the couple recalls. Then, while thumbing through craft magazines around the house, she read that spiderwebs could be collected and mounted on paper with hairspray. Using spray wood from Will's wood shop, Terry started collecting webs from the house and porch. (The latter was so infested with spiders that she refused to sit there anymore.)

"We were always looking for that one thing that was going to hit the jackpot, because carrying the pieces around



## I TRY TO GET THE PERFECT WEB, A WEB WHICH THE SPIDER HAD NO INTENTIONS OF MAKING.

WILL KNIGHT

to craft fairs was very tiring," Terry recalls. "So, we found something."

Indeed, they did. The same day the Knights first brought their spiderwebs to a Marketplace craft show, a reporter from WCAX-TV in Burlington featured them on the six o'clock news.

"That was before Ruess Hall, before the 'Today' show and the New York Times," Terry recalls, referring to the growing interest their art has commanded over the years.

Will grins at Terry's mention of Ruess Hall. Since time in the 1990s, he reports, two women from Boston's downtown shopping mecca approached the Knights about setting up a booth there. One of the Knights' daughters agreed these women.

"We filled the car and sold over 100 webs in a week," Will recalls — more webs than they'd sold all year. "But I'll tell you, I'd rather die than go through that again. I didn't sit down for seven days. It was a continuous line of people going by your a snail's pace, and I just kept talking."

In the process, the Knights and their cobweb's creations have generated the occasional flurry of print and TV coverage. Will pulls out a photocopy of a movie guide that recommends

the firm, published in Israel and printed amiably in Hebrew "Knight's Spider Web Farm" as the only Knight's words to the page.

Along one wall of the gift shop hangs a faded map of the United States, with pushpins on places from which their many customers have traveled. Surrounding it, clips of paper list the homes of international tourists who've visited their shop: Amsterdam, Jakarta, Oslo, Chile, Thailand, Singapore, the Philippines, South Africa.

Most visitors come during the spring and summer. "I don't think we'd get a lot of people around Halloween, but we don't," Terry notes.

"That's because all our spiders are all dead," Will grumbles.

Of course, not all visitors are unfazed by the Knight's eight-legged workforce. Terry recalls one such smartphone who rode up with a group of motorcycles.

"She never got off her motorcycle. She just sat there while everybody else came inside," Terry recalls. "I can respect that. I feel the same way about this."

Thus far, the spiders have proved harmless to the Knights. Though they harvest three or four webs per day for about 100 days each year, neither has ever been bitten.

Nor has any member of their family, which includes grandchildren and great-grandchildren living all over the country, been bitten by a spider to this over the family "farm."

"There was a time when our youngest daughter was terribly uncomfortable about what we do, when she was in high school," Terry says. "Now, whenever she comes to visit, she gets webs for her friends."

The Knights have a grandson and daughter-in-law who have learned to collect spiderwebs, but they now live in Hawaii, and, according to Will, the grandson would "rather watch football."

With or without a succession plan, the Knights say they'll keep spinning their yarn, selling to the spiders keep spinning their silk.

"We'll just tell, and people listen," Terry says. "With me, I try to give people some information about spiders — and tell them about some of the crazy things my husband does. But he's the one who seems to make the difference. Most people walk away happy. And most of them walk away with a spiderweb." ☐

Contact: knigh@emv-endevy.com

### INFO

Knight's Spider Web Farm and Gift Shop, 524 Spruce Acre Farm Road, North Ferrisburgh. Open every weekend through Christmas. 9 a.m.–5 p.m. Free. 432-3080.

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Against a blood-red backdrop, rows of gas lamps cast a sinister glow, suggesting a stifled, unsettling, 19th-century London. A threatening door of convincing detail stands center stage, and the action begins with a hand breaking it down to enter a room. Throughout the play, that door, open on casters to reveal its interior or exterior face, is a bold expression of the duality of nature and nature that forms the backbone of *Dr. Jekyll and Mr. Hyde*. The door is a boundary, and also an entrance.

Robert Louis Stevenson's story uses a few new tricks, and the Middlebury Actors Workshop production makes the most of Hitchcock's modern, rapid-fire storytelling. Under Malina Laumic's direction, there's a gliding flow from scene to scene as the cast of eight emphasizes Hitchcock's interest in fantasy over psychology.

Hitchcock uses one actor to portray Jekyll and later to play Hyde. The transformation is no Bruce Banner to Hulk segue, but a subtle *pas de deux*, or an affective event. Sometimes Hyde appears close, but the play often reinforces Jekyll's Hyde side with a primary actor surrounded by a chorus of three others, one of these three Hyde's brutish aspects radiate outward, like ripples on a pond, while Jekyll's silky goodness resides in a single, repressed figure.

The contention is interesting theoretically though it doesn't carry Stevenson's story to any new heights. Hitchcock takes the essential premise — a poison that causes a man to externalize the extremes

of good and evil within him — and then counts on it to carry the entire show. It's a powerful metaphor, but insufficient on its own to create characters or plot.

Building the play in brief episodes, Hitchcock doesn't so much tell the story as allude to the audience's familiarity with it. His best attention is finding flaws in Jekyll and balancing them with virtues in Hyde. Jekyll essentially becomes the play's villain, stifling the life force of Hyde and coming up with schemes to

avoid the police after his untouchable alter ego is seen by his own side. Hyde, meanwhile, in given a love interest, though the play rarely staggers when trying to reconcile Hyde's bloody bannings of women with his vaguely wholesome affection for a chambermaid.

The emotional points occur when Jekyll and Hyde voice their mutual contempt for each other. Hyde calls Jekyll

"the great, gray corpse that carries me to my pleasures," and Jekyll aims up Hyde by saying "He is his appetite, bent into a red hat." Their confrontation never goes further than seeing themselves, but the personification of human duality is powerful.

Stevenson's enduring premise is that all of us contain demons. The big decision to be made in staging this tale as a play is how extreme the visceral manifestations should be made. Is Hyde too big and he's no longer an aspect of personality but an anthropomorphic caricature. Is Hyde too small and he's nothing but a bad mood. In this production, Laumic aims for the middle ground, adding splashes of stylized violence.

Paul Updell, as Jekyll, spends much of the play as the serene master of his transforming potion. Updell might be a little too comforting — his gray-haired

Jekyll is so righteous and capable that his eventual descent is more abrupt than gripping.

As the inner Hyde, Jordan Gullison is a fiend, loose and magnetic. His Hyde is so campy heavy-breathed ape, and yet emotional intensity is impossible in this role. What's impressive are Gullison's physical power and moment-by-moment concentration onstage.

Chris Curwell plays Elizabeth, the maid who captivates both Jekyll and Hyde. This, thoroughly implausible character strains the bad-boy theory of female attraction to the breaking point. Still, Curwell gives her scenes urgency and power, and nearly makes up for the material. Patrick Clow plays one Hyde plus a range of supporting characters, polishing each with outward traits to make up for the lightweight text. Tinkling on superficial two words well in most cases, but giving the nasty Dr. Cawood wacky mannerisms fails somewhere between denouncing guys and winking for my laughs.

I Louis Reid may look like a charming grandfather, but he provides Hyde's most blood-curdling growls. Marianne DeMascio is quite effective as the female Hyde, and so Jekyll's dutiful servant, Cady McGlashan and Kate Tilton portray background characters with too much intensity.

The first hour of the 90-minute show feels slow, despite frequent scene changes. This production can't repeat a lot of life into Hitchcock's labored scenes, infused with stuffy Victorian manner yet played as abbreviated sketches. But after intermission, the storytelling and

# Cruel Duel

Theater review: *Dr. Jekyll and Mr. Hyde*, Middlebury Actors Workshop

BY ALEX BROWN

**HYDE'S BRUTISH ASPECTS RADIATE OUTWARD, LIKE RIPPLES ON A POND, WHILE JEKYLL'S SILKY GOODNESS RESIDES IN A SINGLE, REPPRESSED FIGURE.**

## THEATER

performances grow wonderfully engaging. Once Jekyll begins his inevitable downward spiral, the production is riveting.

The set by Elie Frenel presents three worlds: simple rooms that serve as a hospital operating theater, a vast backdrop for light projections that express pure mood, and a foreground of richly detailed furnishings that wheel in and out to define interiors. Using just enough furniture to evoke a room, Frenel creates full pictures from Jekyll's lab of building blocks, easily lit from below, to a single stool that conveys a private investigator's office.

Christopher Belanger's lighting is designed to pinpoint moods and focus the audience's attention spatially. The rapid scene changes occasionally get ahead of the light cues in Frenel's performance, but the ambitious effects made up for the mistakes. When those effects work, as in the backgrounded church in hell-fire red or the dark corner of a London alley, the lighting adds depth to the production.

The detailed period costumes by MaryKay Desperewold contrast nicely with the set's abstraction. All the costumes are excellent, and the sharp red bands on the capes worn by the various Hydes provide perfect visual punctuation.

Belcher's use of multiple Hydes and a slippery Jekyll trying to get away with murder is a rare event, but the story always comes down to personality: the struggle between good and bad impulses. Though Loomis's staging is visually strong, the characters lack the psychological depth to make that battle compelling. The performances have true professional polish, but the shallow script limits the play to a simple dichotomy whose power begins and ends with visual statements. Wisely, this production capitalizes on strong presentation — so much so that Hyde's hungry gaze may burn a long time in your memory. **D**

Contact: alex@sevendayport.com

## INFO

Dr. Jekyll and Mr. Hyde by Jeffrey Hatcher, from the novel *The Strange Case of Dr. Jekyll and Mr. Hyde* by Robert Louis Stevenson, directed by Melissa Leary, produced by Madbury Actors Workshop, Thursday and Friday, October 30 and 31, 8 p.m., at Town Hall Theater in Mahoning, \$22. Info: 362-6622, Thursday, November 5, 8 p.m. at Paramount Theater in Mahoning, \$20. Info: 733-0903, townhalltheater.org, paramounttheater.org



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Esau's Lentil Stew

### Esau's Lentil Stew

Canal Bible scholars will likely remember the story from Genesis: After a hard day of work in the fields, Esau sold Jacob his birthright for a meal of the bread and lentil stew his brother had prepared to mark the death of their father, Isaac. Not really worth giving up your inheritance for, right?

That red lentil stew is still typical of the simple, round-shaped foods served as a Jewish meal of condolence. Mourner's food isn't intended to be rich. Circular stew such as hearty eggs and beans represents the cycle of birth and death, a philosophy also reflected in the Tucson tradition of mourning with soup made from chickpeas.

I adapted this stew from several interpretations of what Jacob might have cooked in the era of Genesis. The barley grain is a pleasant chew, a little like the ham in pea soup.

In 2001 molecular archaeologists at the University of Tromsø discovered that a similar stew was eaten at King Maier's Preppan funeral home. Add lentils to this recipe to approximate the meal and serve it with lamb for a clear tie to a pre-Christian legend.

- 3 carrots
- 3 stalks celery
- 2 large garlic cloves, chopped
- 2 tablespoons onion
- 1 tablespoon cumin
- 1 tablespoon coriander
- 1 teaspoon paprika
- 1 tablespoon saffron (plus more for garnish)
- 2 cups dry red lentils
- 1/4 cup pearl barley
- 48 ounces (1.5 quarts) vegetable stock
- 1/4 cup parsley, chopped
- 1/4 cup cilantro, chopped (plus more for garnish)
- Juice of half a lemon

# Last Supper

Celebrate the upcoming Day of the Dead with funerary feasts from around the world

BY ALICE LEVITT

When David Foster drowned in Stamford, Conn., in 1973, his cat sat at seven of the expenses listed on the funeral bill were booze. Each bottle of wine, liquor and cider purchased for his grand send-off cost more than the coffin itself, according to *Burman Puck's* 1916 treatise on the subject of Funeral Customs.

Such was the early New England funeral. Nathaniel Hawthorne described the role of spirits memorably in his historical sketch "Mosses from an Old Manse": "Many a cask of ale and cider is on tap, and many a draught of speed wine and aquavita has been quaffed." Indeed, he claims, funerals were the only occasions "where policy was restrained by universal presence." New England must have been a dismal shade

for the sake of pleasure, when the only booze-companion was Death?

Of course, the funeral banquet goes much further back in history outside our own corner of the world. The ancient Greek periphrase was a feast "sustained" by the deceased. In modern times, some Greeks' descendants bury a body and then celebrate the soul with a traditional meal called *mesaria*, named for an ancient shade god.

Even when a culture doesn't pig out in memory of a lost friend, most mark the occasion with a special food. Vermont food historian Jo Jo Roberts recently asked a group of students in his University of Guernsey Science class in Italy what they ate when someone died. A Turkish student spoke of mourning on the

memory of the dead. In India, families roll rice balls and feed them to crows to celebrate the deceased. A student from Haiti described preparing marzipan fruits to honor the loved one, who will never again eat an earthly apple or strawberry.

While some cultures feast others pay for that mourning and/or provision as they can preserve on-end in the pleasure of that mortal coil. In China, mourners suckle meat. Jewish tradition prescribes spiced foods for the dark days of sitting shiva.

Regardless of culture, we're all terrified before our eating comes to an end, though, why not savor of the traditions? We've combed through them to provide a handful of funeral recipes, along with their stories.

Clam chowder and celery: no need to peel or clean them. This is an ancient recipe, after all. Just chop them to your preferred thickness.

Over medium heat, sauté garlic. Add a minute or two, add carrots and celery. When they're brightened in color, add onion, cornstarch, paprika and saffron. Stir until aromatic. Thaw in lemon and basil, then cover with vegetable stock. Add herbs, reserving some for garnish.

Lower heat to just below medium, then cover. Cook, stirring occasionally, until the stew has thickened, about an hour and a half. Remove the cover from the heat, add the lemon juice to brighten it up, and garnish it with a shower of saffron and cilantro. Serve with an egg to further celebrate the never-ending life cycle.

LAST SUPPER: JEFFREY

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# SIDEdishes

BY HANNAH PALMER SOREN &amp; ALICE LEVITT

## Juicy Keen

VERMONT JUICE COMPANY TO SOFT-OPEN ON SATURDAY

After months of preparation at their new shop at 77 Main Street in Burlington, the VERMONT JUICE COMPANY will soft-open this Saturday, November 1. A hard opening will follow on November 5.

During the soft opening, OWNER HANNAH SOREN will offer an abbreviated list of her

can be topped with nuts, seeds, fruits, vegetables and powders such as bee-pollin, cacao and cacao root. Zucchini noodles dressing will be among the raw eat, -sued and vegetable-based soups. "There's a lot to play around with," George says. When the weather cools below the point of no return, she hopes to offer hot chocolate

## In Season

MTN SEASONS EXPANDS WHOLESALE, PREPARED TO OPEN BAKERY

In August, when Seven Days last spoke, with Jeff Silver and Diane Abramson, the chef and farmer husband-wife team were selling bagels they produced in the wine barrels at Jeffersonville's Brewster River Pub & Brewery. This past Monday, the duo received their certificate of occupancy at their own bakery at 4004 Route 108 in Jeffersonville, where they'll soon be baking bagels in bulk.

While Silver and Abramson will continue to sell their wares at the farm stand in Jeffersonville, their market is expanding. This week and next will see the debut of their signature "Vermont-style" bagels at HUNTER MOUNTAIN CO-OP in Montpelier, SMITH COUNTRY MARKET in Essex and HEALTHY LIVING MARKET in South Burlington.



12 cold-pressed, bottled juices which include fair-trade juices, four raw milks, and various fruit- and vegetable-centric flavors featuring beet, carrot, apple and pineapple. She'll also rotate through a few seasonal options such as spiced pumpkin, almond milk and a turmeric tonic with orange and carrot.

For those seeking a post-Halloween flush, George will offer the juices in her standard-sized cheese packages, which span one to five days or six to 30 juices. To ensure availability of the total package, she recommends that would-be customers preorder their sets a couple of days in advance.

In the weeks to come, George plans to roll out smoothies and healthful soups and chilis bowls, which

or spiced cakes) come spring. Blended burros "see events" will come with a variety of toppings.

"It'll be essentially all raw fruit and vegetable stuff," the juicer says. "The juice is our main selling point, but we'll be giving people a few other healthy options to have they're in it."

—H.P.E.

## Changes Brewing

TRUMP LAGER BEERWARY DRAGONSHIP HTS A PRELSTONE. Over the past few weeks, trucks bearing shiny German brewing equipment of home-brews streaming up Lucas Hill Road and into one of the new buildings the von Trappes are building on their



What separates Mt. Seasons' fare from other Vermont bagels? There are baked in water-forward with maple syrup, rather than milk or honey, before baking. Flavors include whole wheat, sesame, onion and garlic, and Montreal spice. Garlicy koda has been a customer breakfast hit, and Mt. Seasons may produce a few more batches this year of local kale is available, Silver says.

Little by little, the bakers will segue from cooking their bagels in a gas oven to using a new wood-fired oven, custom-made by Jeremiah Church and displaying a black-and-white art installation by artist Matt Morris.

But Mt. Seasons' biggest news is the opening of the new bakery to the public. It'll go according to plan, that will happen on November 15, just two days after opening at Soufflé's Natch Resort.

For the first few weeks, the bakery will be open Thursday through Monday from 6 a.m. to noon, serving bagels with creative crusts chosen inspired by local produce. "We want to start off kind of small for the first couple of months," Silver says. About six weeks in, he says, customers expect to see new breakfast and lunch items, such as fritatta sandwiches on bagels. That may just inspire some chefs to leave the shops and warm up by perhaps the most fragrant fire on the mountain.

—A.L.

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## Last Supper W.P. 12

### Funeral Potatoes

Modern America doesn't have strong culinary traditions, but don't tell that to members of the Church of Jesus Christ of Latter-day Saints. Cheesy potatoes became a staple of Mormon fare in the Mountain State only a half-century after the move, they've become so central to the Mormon cultural experience that a book published in 2004 called *The Essential Mormon Cookbook* was subtitled *Green Jell-O, Funeral Potatoes and Other Sacred Combinations*.

Why are funeral potatoes so important? Casserole dishes have been a morning staple since ancient Greek times (*fassoul mezzotita*, anyone?). Though the Mormon dish could theoretically be made from scratch, its beauty lies in the fact that its few simple ingredients all come out of a bag, tub or box. Just multiply the ingredients to feed a church group's worth of members. For an easy meal, it's common to serve the spuds with another no-effort option: hot steak.

- 1 package frozen shredded hash browns (about 30 ounces)
- 1 cup sour cream (I used Greek yogurt because I was having shooting pains in my left arm just looking at the recipe.)
- 1 1/2-cup package of shredded cheddar cheese
- 1 sleeve Ritz crackers, crushed into crumbs

Heat oven to 375 degrees F. In a large bowl, combine hash browns, sour cream and cheddar. Give the ingredients an even mix, spread in a large baking dish. Cover thoroughly with crackers, then bake. The casserole will be done when it's aromatic and bubbling, in about 15 minutes.

### Dead Cakes

We ate at a wedding or birthday party with a flair to tide him. Over the end of the Victorian era, most New England families also got flavors — cookies called "Yarned biscuits."

In colonial days, the cookies were carved with the initials of the deceased. As the



Funeral Potatoes

tradition matured, they were stamped with typical literary designs such as death's heads, angels and hourglasses.

The tradition appears to have been so common that no one ever bothered to record a dedicated funeral biscuit recipe. A day among the stacks of cookbooks in the University of Vermont Library's Special Collections Department turned up no mourning recipe, aside from a nine-ingredient Irish funeral pie.

The closest funeral-biscuit approximation I found appeared in the 1907 Mrs. Norton Cook-book. *Delicious, Cooling and Serving for the Home Table*. Mrs. Norton offers a recipe for Pennsylvania Dutch dead biscuits, or "dead cakes," that requires 94 pounds of flour, six pounds sugar and two teaspoons of pearl ash.

I didn't even try to make up pearl ash. I had read in multiple sources that the hard cookies were most commonly shortbread flavored with cinnamon. Below is a key hole's version, adapted from Martha Stewart.

- 1 cup Irish butter, room temperature
- 2 1/2 cups all-purpose flour, plus extra for dusting
- 1/2-cup sugar, plus 1 tablespoon
- 1 teaspoon aniseed seeds

Heat oven to 325 degrees F. Using a pastry blender or your hands, combine butter and flour, little by little. This is a lot of flour, so don't worry about adding it too slow. Once it's all incorporated, blend in the sugar and aniseed. On a floured-dusted surface, roll dough out to about a quarter-inch thickness.



Dead Cakes

Use cookie cutters or a knife to achieve the desired shape to pay tribute to your loved one. Bake for about 15 minutes.

### Dead Men's Bones

Why did I fly to the tiny island of Malta last November? To eat 3-ghazins tal-majin, of course.

Long story short, I had become obsessed with the idea of the All Souls' Day cookies with a name that translates as "dead men's bones." Think of it as Malta's version of a Dia de los Muertos treat, but they're so damn good, they're available all over the country through-out November — hence their widespread second name, "November bones."

During Malta's stint as part of the British Empire from 1814 to 1964, the island's cuisine

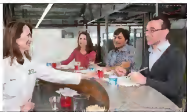
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David Myers, Eureka

lost some of its Libyan and Tunisian spice. Many versions of the ghazal that I tried were simply almond-flavored. Despite Malta's proximity to Sicily, this isn't an adaptation of the simple (and notoriously hard on the jaw) Italian *ossa dei morti*, either.

Finally I found skeletal perfection at the central bus station in the capital city of Valletta, at a vendor simply labeled "Milleman Kook". The chewy cookies ring with anise, clove and a penetrating dose of cardamom. It was the flavor of the not-quite-European, not-quite-Arab country in a single bite.

The "bones" are especially anatomically correct. To make them, the baker stichs the exterior sugar-cookie dough with almond-flour "marrow." In the 122-square-mile island filled with far more than its share of ancient burial grounds, early Christian catacombs and spidery churches decorated in skull motifs, the bone poetry is a defining trait.

Still, I couldn't find a single verbatim English-language recipe. What follows is my own version, called and uncopyrighted from a few Maltese-language recipes for the cookie. I don't know about you, but I'll be making them well beyond November.

**For the bone:**  
300 grams butter  
575 grams all-purpose flour, plus extra for dusting

**Asting:**  
170 grams sugar  
2 egg yolks  
1 teaspoon baking powder  
1 teaspoon vanilla extract

1 disk of lemon zest  
¼ bar of white chocolate

**For the marrow:**  
300 grams almond flour  
300 grams sugar  
10 teaspoon vanilla extract  
1 tablespoon anise  
1 teaspoon cardamom  
½ teaspoon powdered clove  
2 egg whites

Set oven to 250 degrees F. For the bone combine room-temperature butter and flour. Break eggs, reserving the whites for later. Add sugar and yolk to the dough. If it doesn't hold together, add a bit of water until it can form a ball. Add baking powder, vanilla and lemon zest.

In a separate bowl, combine almond flour with all marrow ingredients except egg whites. Once the combination is well mixed, add egg whites to bind it together.

Roll out these dough into a rectangle about six inches across. In the middle, place marrow dough, rolled into a cylinder to fill the bone dough from end to end. Wrap both sides of bone dough around marrow dough. Roll carefully, until the dough is as thick as two thick.

Cut dough to your size per bone, then form into bone shapes. Bake for 10 to 15 minutes, until spice scents bloom and the cookies are golden. Let cool.

When cookies are cooled, melt white chocolate. With a small brush, paint bone shapes on each cookie. Sprinkle with more cardamom if you wish. ☺

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## SIDEdishes

CONTINUED FROM PAGE 41

**Stone property:** Though the new and improved **YON TRAPP BREWERY** won't start rolling out new product until later this winter, this week marked a turning point for the project. (The expansion was funded in part by the controversial K-15 program, which offers grants to encourage who invest more than half a million dollars in rural areas.)

This week, executive vice president **DAVID HARRIS** — along with head brewer **JAY WILLIAMS** and the rest of the Trapp brewing and construction teams — plans to open a hole in the new brewery's roof. Cranes will lower in a 50-barrel brewhouse boiler that, along with new fermenters and lagging,

"That brewery is located at the foot of both the Trapp Family Lodge and golf course and an extensive network of cross-country ski and mountain bike trails. You Trapp calls the placement a "no-brainer," adding, "I love to see people in their ski boots or bike shoes in our brewery. It's so much fun."

Soon these boots will be able to wander into another new building, housing a 160-seat Austrian-style beer hall and garden. You Trapp says the hall will likely open next summer and offer a mix of traditional Austrian drinking food — much of it grown or raised on the property — as well as meats prepared on a wood-fired



Lagging at a hole at the new brewery

ovens, will increase the brewery's production from 2,000 barrels annually to about 50,000 over the course of the next couple years.

Though the new brewhouse is crucial to ramping up production, new storage and fermentation tanks are also crucial. German lagers ferment at cooler temperatures, often at half the speed of other beers, and they require weeks of rest in cold storage, called "lagering" (the word "lager" means "storage room" in German.) So increasing production is less more in those tanks than on the initial brew itself. "It's a whole new brewery," says Trapp says. "A much larger, much more modern brewery with a much greater capacity."

grill and fancy fire designed for the Vermont palate. But before all that, there must be more beer.

"Right now we're focusing on getting the [beer] production going," says Trapp says. That means expanding the distribution of Trapp's flagship Helles, Weiss, Dunkel and Pilsner lagers — as well as its regular seasonal — into New Hampshire and Massachusetts, and getting the beer into cans and bottles for retail sale.

—N.P.E.

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# Reveling, Ripening

A Barnard winemaker gives context to her wine in *An Untlikely Vineyard*

BY HANNAH PALMER EGAN



Doreen Heekin on her second harvest

**W**inemaker Doreen Heekin's small home vineyard is set into a moody landscape shrouded in a misty, overcast sky. She is standing at the edge of staked Châteauneuf in Barnard.

Those who have visited Heekin's farm and winery may recall lush vegetable landscapes, gardens blanketed with roses and regularly set tables welcoming guests to a midsummer night's meal. Those who follow the farm on social media know that her employees crush grapes with their feet in their driveway on cold autumn mornings. They've seen how, during harvest, her crew enjoys a pie, winey lunches at the two Champlain Valley vineyards Heekin leases, which supply much of her annual pick.

Wine directors at the fine restaurants that purchase her wines — made in tiny batches and sold under the label "la greggio" — will tell you that Heekin makes the wine she wants to make, without the constraints that bother other winemakers.

**MAKERS OF "NATURAL WINES"  
LIKE HECKIN'S ARE  
WILLING TO RELINQUISH  
SOME CONTROL TO NATURE.  
GUIDING THE GRAPE FROM  
VINEYARD TO BOTTLE WITH  
A GENTLE, QUIET HAND.**

Early in her new book, *An Untlikely Vineyard: The Education of a Farmer and Her Quest for Terra*, released this week by Burlington's Chelsea Green Publishing, Heekin recalls a woman's words: "Tu devi essere austero, carissimo," or "You must be against the current."

Heekin's method flows against the conventional wisdom of modern winemaking, which treats grapes as a touchy crop prone to mold and rot and best cultivated in tightly controlled conditions. Instead, la greggio's "natural wines" are made without the aid of synthetic chemicals, fermentation using just the sugars in the grapes and the wild yeasts growing in the vineyard.

Unfused to relinquish some control to nature, makers of "natural wines" guide the grape from vineyard to bottle with a gentle, quiet hand. While no particular rules distinguish natural from conventional wine, the former is typically produced with minimal intervention in the winery.

"Our job in the cellar is to provide a clean space for the fruit to ferment into wine," Heekin writes in the book. In this, natural wines are less the creative expression of the winemaker than they are the grapes' reflection of the circumstances in which they grew. "Wine becomes a

PHOTOGRAPH BY JEFFREY

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## Reveling, Ripening



Harvesting grapes at Vergennes.

looking glass into the rear of a place and its people." Herkin writes: "Wasn't a story to tell about a specific point in time."

Inside the winery, the sour scent of rotting fruit mingles with that of fresh construction, all our lumber and concrete. La grange is growing. "We were kind of bulging at the seams before," Herkin says as we wander the brand-new building's three floors.

Working in bats, scarves and raincoats, against the slow October drizzle outside, Herkin and her small crew pour and press the 2014 harvest into barrels. They strain away skins and pulp, then pour it into droplet-shaped glass demijohns, where it will age in the cisterns, as the winemaker calls them, for the foreseeable future.

Herkin siphons off a bit of Marquette (grilled in mid-September), drops it into glasses and takes a sip. "Marquette shreds goes through this really tannic phase," she says, "right after it enters the demijohn. We might serve some of this as a napa-vois."

The mildest wine is black-cherry red—but the dry, snappy crisp and cool on the tongue. It tastes young, but very very good.

"I think this is—it...a nice post," the winemaker says finally.

The 2014 harvest came in drier, juicier clusters. Though Herkin says she and her crew pulled roughly the same weight last year, this year's haul was more juicy and less acidic.

The ripe, wet harvest reflects a good growing season, due in part to changes in the two vineyards that supply the bulk of her grapes. Herkin supplements her modest home farm harvest with fruit from two properties in Vergennes and Addison. Until this year, she combed at those vineyards and purchased their grapes. But for the 2014 vintage, she leased those plots and worked them herself. After a single season of careful cultivation, she harvested twice the amount of liquid she did last year from the same two plots: a change she credits to dynamics, not just to growing system. Next year, she hopes to continue the upswing.



Herkin's grapes in the vineyard.

At her Barnard vineyard—a modest compound with the ones near Lake Champlain—Herkin points to cold-weather cover crops that she'll till under come spring, and to companion plantings such as eggplant, onions, radishes and potatoes. All are experiments to see which vegetables will flourish among the vines, and which will help the vines to flourish.

Herkin's agricultural approach draws from various schools of thought: biodynamics, organic, natural farming, permaculture, polyculture. She handles each plot according to its peddles and produce. "This is a learning process and the making of our own approach creates a new and singular way of farming," she writes in the book. "Individual to us as the farmers and unique to our place." In short, she listens to the land, much as successful small farmers have done since the dawn of agriculture.

With 16 years of farming behind them, Herkin and her husband and partner,

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Caleb Heston (aka the chef at eastern pine & saline, the Woodstock restaurant they co-own), still consider themselves relatively new to agriculture. *An Unlikely Vineyard*, Heston's third book, is as much a tale of their slow opening as farmers as it is a primer for making natural wine at Vermont vineyards.

"Wine is made in the vineyard," Heston says whenever the discussion grapes, wine-making or wine. She repeats this mantra throughout the book — and, I suspect, to herself quite often. These words mean and mean healthy soil and, in it, bearing, whole plants that produce even under stress. "So you've got a little challenge," Heston says. "So you've got a little black rot. Your fruit can still be healthy. You manage for strong plants... You take each year as it comes."

Though some years won't be good ones, a careful vintner's eye still peels in a good yield. In the vineyard, the companion plantings, minerals and soil, gentle sprays, and vineyard releases all serve to fortify the plants against hailstorms and rescue a harvest every year. Meanwhile, Heston and Heston's gardens, orchards, livestock and Woodstock restaurant keep food — locally and possibly — on the farmers' plates.

Healthy vineyards also encourage healthy wild vineyard yeast that, during fermentation, will digest the fruit sugar into alcohol. Conventional production wineries tend to introduce robust, cultivated yeasts into their juice, which quickly and predictably ferment the fruit for a reliable outcome.

Natural yeasts are harder to control, less predictable and prone to creating outcomes consumers revel in describing as "binky" or "berrmy" (in the positive sense, as in, delicious). Yet those factors can easily up your "money" or "dirty" to ritzy, depending on what happens in the wine ferment.

"A lot of [natural winemakers] get frustrated for making dirty wine," Heston says, raised by accident or discombobulated yeast profiles. "But from the get-go, we've had really healthy yeast strains,"

she says with a jubilant smile. "It's all good about that!"

While in pinot's reds are tinged with earthy, savory flavors, the wines are stone-cold clean, with crisp acid and strong fruit. Even in a lightly effervescent, pale orange pet nat (short for "petillant naturel"), a process where wine continues fermenting in the bottle, the funk is restricted to a delicate, back-of-the-mouth afterglow. Heston's pet nat, which she's calling *G&F* for now pending a name change, is up of a warm, sunny day on a high-windier morning.

For oenophiles, much of a wine's allure is meta-narrative — the history of the land, the grower, the region, the vines themselves. And as the eastern wine director, Heston is used to talking about wines in story form.

"These are food wines," she says, pouring another taste in the canteen and pushing a cheese board toward me. The wine is a microclimate white from the home farm. It speaks in the brick tones typical of cold-climate whites, a bit of warmth and oyster should-calm-it-into-a-savory complement to a meal.

After 20 minutes of warming and sipping the wine starts to soften. I dip my nose into the glass again, inhale deeply and take a sip. What was vaguely floral with a rill, spirited merrily on first taste now drips with ripe, peachy fruit and the rich scent of roses. Its cream, indicative of its northern heritage, has melted to a pretty endnote.

"It's changing," Heston says excitedly, sipping a bit of cheese and pouring yet another wine. "Try it again!" ☺

Contact: hannah@acvndesign.com

## INFO

*An Unlikely Vineyard: The Education of a Farm to an Artisan* by Heidi Heston & Caleb Heston. Out there Press Publishing, 304 pages, \$25

Distribution: Seattle: 61 Central Street, Woodstock, VT 05092. [www.unlikelyvineyard.com](http://www.unlikelyvineyard.com)

**Liebling**  
Small text: THE NEW YORK TIMES BESTSELLING WINE  
CONTACT: [www.lieblingvint.com](http://www.lieblingvint.com) | 802.248.1170 | [lieblingvint.com](mailto:lieblingvint.com)

**MAGIC HAT**  
**Feast of Fools**  
RELEASE PARTY  
**Friday, November 7th 5:00 - 7:30**  
at the Magic Hat Artillery  
FREE SNACKS & DRINKS  
with your first glass purchase of Feast of Fools  
LIVE MUSIC FROM THE GROWLEAS  
Sponsored by:

*Travelers from pines and forests walk the trees and breathe the Vermont landscape. We encourage all who can to join us in the fight to not log pine. Most effectively, but in better ways.*





NOV. 2 & 3 | TALKS

## Staying Tuned

Sometimes, a spin-of-the-moment jam session at 3 a.m. can change your life. Such is the case for Mark Erelli. Discovered at a music conference at age 23, the singer-songwriter and guitarist hit the ground running. Twelve albums, multiple awards and one graduate degree in evolutionary biology later, the contemplative crooner continues to impress. The New Englander does just that in his most recent release *Milktown*, a tribute to his late mentor Bill Morrissey. Featuring a dozen covers of Morrissey's original songs, the album *No Depression* calls "simply jaw-dropping" plays into Erelli's knack for the subtleties of storytelling.

### MARK ERELLI

Saturday, November 2, 7:30 p.m., at Ripken Community House, \$10. 410-684-8100, [erelli.com](http://erelli.com)

PHOTO: JEFF JAMES GARDNER



NOV 3 | MUSIC

## String's the Thing

The Washington Post calls the Del McCoury Band "the best string band of our time." Given the group's 31 International Bluegrass Music Association Awards, this commendation comes as no surprise. Led by seasoned guitarist Del McCoury, the Nashville-based musicians are a living link to the origins of bluegrass. Inspired by their commitment to the genre, Sean Gathere selected their next music to newly discovered lyrics passed by his father, Woody Guthrie. This monumental collaboration comes to life in a concert featuring a multimedia presentation of the Guthrie's original words, drawings and more.

### DEL MCCOURY BAND

Sunday, November 2, 11 p.m., at Pylon MusicGarden in Burlington, \$18-43. Info: 843-3966. [pylon.org](http://pylon.org)



## Against All Odds

When he was 13 years old, Matthew Sanford was in a horrific car accident. It killed his father and mother, and left him paralyzed from the chest down. Rather than succumb to the loss, Sanford dedicated himself to the pursuit of wellness. Now a nationally recognized yoga teacher and public speaker, he founded *Mind Body Solutions*, a nonprofit that serves people living with trauma, loss and disability. Sanford captures his harrowing journey from tragedy to triumph in *Walking A Mile in a Thousand Transcendents*, an award-winning account that the *Good Reader* considers "a riveting, heart-breaking, heart-opening saga."

### MATTHEW SANFORD

Wednesday, November 5, 7 p.m., at Campus Center, 400 North 33rd Street, \$15. Info: 438-1716. [matthewsanford.com](http://matthewsanford.com)

NOV. 5 | TALKS

PHOTO: JEFF JAMES GARDNER

PHOTO: JEFF JAMES GARDNER

PHOTO: JEFF JAMES GARDNER

PHOTO: JEFF JAMES GARDNER





## film

**PLAY PLAN: DEMOCRACY'S HIGH STAKES** John Linn examines how money influenced the path of a race in the 2004 documentary. A top-tier feature. **Screened** First Library 7:30pm. Free. **giving info** 434-3238

**BALE OF AMERICAN CONVERSATIONS**

**See VEO 25** Telling American Maryland, Virginia, and Massachusetts. **Screened** First Library 7:30pm. Free. **giving info** 434-3238

**RHYTHM LIVE: ANKORHOF** Michael J. Nelson stars in a musical about the life of a young man determined to explore a world of epic proportions. **Screened** First Library 7:30pm. Free. **giving info** 434-3238

**SAN GREEN & LA TENDR**

The duo from San Francisco perform live. **Screened** First Library 7:30pm. Free. **giving info** 434-3238

**VERMONT INTERNATIONAL FILM FESTIVAL**

**See VEO 25** Free. **giving info** 434-3238

## food &amp; drink

**THE FORTWORTH DRIVE** A tour of the state's most scenic spots. **Screened** First Library 7:30pm. Free. **giving info** 434-3238

**GREEN**

**See VEO 25** Free. **giving info** 434-3238

## health &amp; fitness

**THE SANGRE DE VERDE** A documentary about the life of a young man. **Screened** First Library 7:30pm. Free. **giving info** 434-3238

**VERMONT STATE** A documentary about the life of a young man. **Screened** First Library 7:30pm. Free. **giving info** 434-3238

## holidays

**FESTIVAL OF PUMPKINS** A documentary about the life of a young man. **Screened** First Library 7:30pm. Free. **giving info** 434-3238

**HALLOWEEN** A documentary about the life of a young man. **Screened** First Library 7:30pm. Free. **giving info** 434-3238

**THE HAUNTED CASTLE** A documentary about the life of a young man. **Screened** First Library 7:30pm. Free. **giving info** 434-3238

**MONTHLY REMOVAL** A documentary about the life of a young man. **Screened** First Library 7:30pm. Free. **giving info** 434-3238

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## kids

**POLLYWOOD** A documentary about the life of a young man. **Screened** First Library 7:30pm. Free. **giving info** 434-3238

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**NIGHTMARE SYMPHONIC WINGS:** A Halloween-themed concert includes composers Bach, Berlioz and Mussorgsky alongside newer works by Erik Whitacre. Hyde Park Sports House, Tyne CE1 3H. Free for kids under 12. Info: 0191 49002

the 1990s.

[illegible]

**SPECIAL OLYMPICS FOUNDATION**

**PROGRAM:** On-line ages 2 through 7 with and without physical disabilities strengthen physical, cognitive and social development skills. Use Scholastic's Calendars \$1.13 a m. Free membership available. Info: 877-672-6726

**YOGA TOTS** YogaTots introduced as a series of free, weekly, 30-minute classes for children ages 3 through 5 to pose, stretch, and breathe. The classes are held in the Community Room, Highgate Municipal Building, 8450. Free classes, call 617-261-1810.

## Notizen

**BOSTON-BAY MEN'S CHORUS** (Essex/Essex) vocal choir performs in new funds for the Brotherhood of St. George program. Lathrop Hotel & The New York Times 7 30pm \$20-\$25 (info: 800-238-3008)

www.elsevier.com/locate/jmb

BELLE'S SINGERS: THE MUSICAL (see entry on p. 110) m.

www.elsevier.com

**ANN HULTOBNIS-RAND**—Original tunespair with Letra, seep and P&S segments at an intimate show (Sweden/Mode 7:30) p. 538. [538@vixenstudios.com](mailto:538@vixenstudios.com) SPICE (www.vixenstudios.com) 800-522-5227

**EASTBOTH COLLEGE WIND ENSEMBLE** is Poly Dr. Shakespeare and Mrs. C. student per formers will be the first in the 1980s series of students. Spouting Auditorium, Hopedale, East North College, Hopedale, MA, from 60 to 100. Tel: 508-688-2432.

**HIDOLSBURY COLLEGE AFFILIATE ARTISTS COLLABORATIVE CONCERT**—An eclectic show features talented blues/bluesgrass fiddlers and more. Concert: Hall, Mahanoy Creek for the Arts, Hidolbury College, 8 p.m. Free. Info: 412-375-6100.

**RIFTON COMMUNITY COFFEEHOUSE:** Last performances were up-the-microphone for singer-songwriters Fred and Angela Chavis. See calendar on p. 6. **Waters Community House:** 7:30 a.m. to 5:30 p.m. 348-6282.

**SOCIAL BAND:** Local singers lend their voices to 'Verses of Mercy', a themed program of poetry and music. College Street Congregational Church, Huntington 7:30-9:30 p.m. \$25 suggested donation. Info: info@socialband.org

noted.

**NAUGA HOLE WEIRING** A seasonal celebration comes complete with themed horse-drawn hay rides and theme programs. Billings Farm & Museum, Woodstock, 10 a.m.-4 p.m. \$4-10; free for kids 7 and under. Info: 437-7334

newly arrived

**2-D PRINTING, DESIGNING & SCANNING WITH FILE-BIN:** Test takers learn basic program features, standards, how to build digital images, attach icons, file-bin formatting, and a 30-page free sample class (info: 345-8558).

**RAAF SMART DRIVER CLASS** Drivers ages 56 and up learn to safely navigate the road while addressing the physical changes brought on by aging. **Newsworld Senior Center** 8:30 a.m. 1 per \$10-20. [www.rraaf.org](http://www.rraaf.org) info: 803.64.02

**5** reasons why you should consider an  
**MVP Medicare Advantage Plan**

Medicare Advantage plans are quality rated by Medicare and include the same benefits as basic Medicare, plus more.

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Date	Place	Time
11/03	MVP Health Care-Williston	9:00 am
11/03	Colchester High School	5:30 pm
11/04	Franklin Conf Center- Rutland	10:00 am
11/12	Barnes Senior Center	10:00 am
11/17	MVP Health Care-Williston	9:00 am
11/18	Franklin Conf Center- Rutland	10:00 am
11/18	Islay Public Library- Middlebury	1:30 pm

A sales person will be present with information and applications. For accommodation of persons with special needs at sales meetings call 1-888-290-6305.



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The annual election period for MVP Health Care's Medicare Advantage health plans is Oct. 15-Dec. 7, 2014. MVP Health Plan, Inc. is an HMO PPO/PO organization with a Medicare contract. Enrollment in MVP Health Plan depends on contract renewal. This benefit information provided is a brief summary, not a complete description of benefits. For more information contact the plan. Limitations, copayments and restrictions may apply. Benefits, formulary, pharmacy network, provider network, premium and/or copayments/costsharing may change on January 1 of each year. You must continue to pay your Medicare Part B premium. Medicare evaluates plans based on a 5-Star rating system. Star Ratings are calculated each year and may change from one year to the next. Y00051 2/3/96 Accepted







**FREEDOM & UNITY: THE VERMONT HIDEOUT PARTY** • Core children's events from the history of Vermont's anti-slavery movement — including ghost tours, dramatics and integrated live of musical resources. *Value: Value: Vermont Community Services* 3-9000 Free info 284-8561

#### food & drink

**COFFEE TASTING** See WED 20

**INTERMEDIATE WINE COOKING** See WED 20

**WINE TASTING & SPICE WINE REGIONAL** California restaurant owners are spicing their wine's reputation as one of the best in the world. *Value: Value: 3-9000* Burlington 4-1 p.m. Free info 845-2381

#### games

**BRIDGE CLUB** See WED 20

#### health & fitness

**MONTREAL STYLE AERO YOGA** See WED 20

**NATURAL BEAUTY WORKSHOP** • A hands-on workshop in natural skin care, physical eye exercises and herbs. *Value: Value: 3-9000* Burlington 4-1 p.m. Free info 845-2381

**BJ JUDO** See WED 20

**YOGA FOR PETERHILL** See WED 20

#### kids

**EVENING/HARTLEY PLAYBOY** • Drawing, coloring and other projects. *Value: Value: 3-9000* Burlington 4-1 p.m. Free info 845-2381

**KNIGHTS STORY HOUR** See WED 20

**NORWICH BELL** See WED 20

**LEAD CLUB** • Leads ages 6 and up. *Value: Value: 3-9000* Burlington 4-1 p.m. Free info 845-2381

**HEED ROCKIN' IN THE FRIENDLY PIKES** • Jump, sing, dance, and play. *Value: Value: 3-9000* Burlington 4-1 p.m. Free info 845-2381

**MOVIES & GROOMING WITH CHRISTINE** • Two- to 24-year-olds join for a hair and make-up session. *Value: Value: 3-9000* Burlington 4-1 p.m. Free info 845-2381

**START YOUR OWN PLAYBOY** See WED 20

**WORLD MUSIC CHAIR** See WED 20

#### language

**ENGLISH AS A SECOND LANGUAGE CLASS** See WED 20

**GERMAN IMMERSION CONVERSATION GROUP** • Community immersion practice. *Value: Value: 3-9000* Burlington 4-1 p.m. Free info 845-2381

**INTERMEDIATE SPANISH LESSONS** See WED 20

**INTERMEDIATE/ADVANCED ENGLISH AS A SECOND LANGUAGE CLASS** See WED 20

#### montreal

**HELLO BODIES THE MUSICAL** See WED 20

#### montreal

**STEEPLE CANYON RANGERS** • Hands-on instrument and light show. *Value: Value: 3-9000* Burlington 4-1 p.m. Free info 845-2381

**VERMONT HISTORY THROUGH SONG** • Accompanied by piano. *Value: Value: 3-9000* Burlington 4-1 p.m. Free info 845-2381

#### WORLD MUSIC PERCUSSION ENSEMBLE

Led by John Shattuck. Community music from John Shattuck. *Value: Value: 3-9000* Burlington 4-1 p.m. Free info 845-2381

#### adults

**TOWN HALLS: ROSEMARY BACCHUS** • Midday Agony at the 19th, the 19th-century Vermont. *Value: Value: 3-9000* Burlington 4-1 p.m. Free info 845-2381

#### sports

**CHESA PULS HOCKEY** See WED 20

#### films

**HARVEST WINE** • The Harvest Wine. *Value: Value: 3-9000* Burlington 4-1 p.m. Free info 845-2381

**CELESTIAL MECHANICS** • Great film. *Value: Value: 3-9000* Burlington 4-1 p.m. Free info 845-2381

**ENVIRONMENTAL & HEALTH SCIENCES SPEAKER SERIES** • State-environmental. *Value: Value: 3-9000* Burlington 4-1 p.m. Free info 845-2381

**ALAN ARNOLD** • Looking for a good. *Value: Value: 3-9000* Burlington 4-1 p.m. Free info 845-2381

**MARK STOLAR** • The influence of. *Value: Value: 3-9000* Burlington 4-1 p.m. Free info 845-2381

**MATTHEW SAMBRO** • Pimped by a. *Value: Value: 3-9000* Burlington 4-1 p.m. Free info 845-2381

**MICHAEL ARNOLD** • The influence of. *Value: Value: 3-9000* Burlington 4-1 p.m. Free info 845-2381

**SUSAN STANFORD** • Her. *Value: Value: 3-9000* Burlington 4-1 p.m. Free info 845-2381

**TYLER ROBERTS** • The. *Value: Value: 3-9000* Burlington 4-1 p.m. Free info 845-2381

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#### children

**YOUNG PIONEER PARK** See WED 20

**THE HIT-LIVE NING SERIES** See SAT 18-30

#### concerts

**JIM COUGLAS** • Vermont's. *Value: Value: 3-9000* Burlington 4-1 p.m. Free info 845-2381

SATURDAY, NOVEMBER 8TH 1-5PM

VT FIRKIN  
FESTIVAL

15 BREWERIES / 30+ Cakes / Food / Music  
TIX: \$40 AT FROD QUARTERS BREWERY OR ONLINE/ONSITE  
10 TASTING TICKETS & GLASS / 21+ IN REQUIRED  
150 WEST CANAL ST. WINDSOR VT / VTFFIRKINFEST.COM



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HAUNTED HAPPENINGS

AT SHELBOURNE MUSEUM

HOSTED BY Party City

Join us for our annual Halloween extravaganza!

Sunday, October 26  
10 a.m. - 1 p.m.

Box: Shelburne Museum, Shelburne, Vermont 05486  
http://www.shelburnemuseum.org

# HOW WOULD **YOU** SPEND

**EITHER**

**AFTER 14 YEARS IT STILL ...**

- » Can't support ground troops
- » Can't defend itself from air or ground strikes
- » Can't hide from enemies: uses outdated stealth technology
- » Can't fly in the rain or near thunderstorms



The F-35 is **"BOTH A SCANDAL AND A TRAGEDY"** and is **"THE WORST EXAMPLE OF THE MILITARY-INDUSTRIAL-CONGRESSIONAL COMPLEX."**

» SENATOR JOHN MCCAIN (R-AZ)



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OR



OR



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## DEBT-FREE STUDENTS

Pay off all student debt owed by 37 million Americans

## FUNCTIONING INFRASTRUCTURE

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☐ \$35    ☐ \$135    ☐ \$335    ☐ \$3500    ☐ Other \_\_\_\_\_

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WEDNESDAY

11:50 AM EST

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11

# Classes



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## burlington city arts

**BCA BURLINGTON CITY ARTS**

Call 866-736 for info or register online at [burlingtoncityarts.org](http://burlingtoncityarts.org). Register fees are also available online.

**ABSTRACT PAINTING** Students will be given the opportunity to explore the concepts of abstract painting through direct instruction and modeling exercises. Using the use of all three basic colors (red, yellow, and blue) students will be encouraged to explore color and value through the use of color and value. [www.burlingtoncityarts.org](http://www.burlingtoncityarts.org). Register fees are also available online.

**CLAY WORKS** Students will be given the opportunity to explore the concepts of clay work through direct instruction and modeling exercises. Using the use of all three basic colors (red, yellow, and blue) students will be encouraged to explore color and value through the use of color and value. [www.burlingtoncityarts.org](http://www.burlingtoncityarts.org). Register fees are also available online.

Location: JICA City Center, 250 Main St., Burlington

**ART WITH A BURNING HEART** (one-on-one or group instruction) and become an art instructor. Instructor: Lora Heston. [www.burningheartart.com](http://www.burningheartart.com). Location: JICA City Center, 250 Main St., Burlington. [www.burningheartart.com](http://www.burningheartart.com).

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**CRYSTAL HEALING** Students will be given the opportunity to explore the concepts of crystal healing through direct instruction and modeling exercises. Using the use of all three basic colors (red, yellow, and blue) students will be encouraged to explore color and value through the use of color and value. [www.burlingtoncityarts.org](http://www.burlingtoncityarts.org). Register fees are also available online.

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**PHOTO ADVICE PHOTOGRAPHY** Students will be given the opportunity to explore the concepts of photography through direct instruction and modeling exercises. Using the use of all three basic colors (red, yellow, and blue) students will be encouraged to explore color and value through the use of color and value. [www.burlingtoncityarts.org](http://www.burlingtoncityarts.org). Register fees are also available online.

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## What to LEAVES

Leaves, weeds, garden debris, house plants, yard debris (3' woody debris no bigger around than a pencil), **NO** plastic bags, branches, dirt, rocks, pumpkins.  
**5000 facilities closed Veterans Day, Tuesday, Nov. 11.**

**CSWAP Open-End Centers**

- **Burlington** (3.30 in St.) **Wed 9:30-5, Thur & Sat 8-3:30**
- **Town** (218 Colchester Rd.) **Tue 8:30-5, Wed-Sat 8:30-5**  
 Sunday hours for non-woody yard debris only: **Nov. 2 & 9, 8-4**
- **Wilmington** (907 Beecher Hill Rd.) **Sat 8-3:30**
- **Milton** (36 Landaff Rd.) **Mon 9:30-5, Fri & Sat 8-3:30**
- **Richmond** (80 Rogers Ln.) **Tue & Sat 8:30-3, Thur 9:30-5**
- **Se. Burlington** (87 Landaff Rd.) **Mon, Tue, Thur & Sat 8-3:30, Fri 9:30-5**  
 Sunday hours for non-woody yard debris only: **Nov. 2 & 9, 8-4**
- **Wilmington** (1492 Redmond Rd.) **Mon-Sat 8-3:30**
- **Green Mountain Compost** (1042 Redmond Rd., Whiston)  
 Mon-Sat. 8-4. Open Sunday Nov. 2 & 9, 8-4 for non-woody debris  
 Winter hours start Nov. 10: Mon-Fri 8-4
- **McNeil Wood & Yard Waste Depot** (111 Intervale, Rd., Burlington)  
 Mon, Tue, Thur, Fri & Sat 8-4 Japan Veterans Day, Nov. 11  
 Winter hours start Nov. 17: Tue-Fri 8-12, Sat 8-4
- **Burlington residential curbside pickup:** Place leaves in compostable bags out by 7am on your recycling day the week of Nov. 17
- **Goldenshoe** (Acorn Park, Nov.) **1 & 2, 8-4**

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**M**ark Spencer is going to be busy this Halloween. At the Higher Ground Showroom Lounge in South Burlington on Friday, October 31, the acclaimed Rock & Roll artist will perform with each of the three groups on the bill. That includes Burlington-based bands Waylon Speed and Anders Parker & Cloud Bridge, as well as Blood Oranges.

That last band is an influential, overlooked, Boston-based act that was primarily active in the late 1980s and early 1990s — though various iterations of the group date back to the early '80s. The band has strong Burlington ties in Spencer and drummer Ron Ward (both of 1980s Burlington new wave/post-bisexual), and its band cofounder Jimmy Ryan, a member of seminal Queens City bands Pine Island and the Deceivers.

Blood Oranges were nominally alt-country artists who teamed among their contemporaries Uncle Tupelo, Whiskeytown and Mudhoney Records label mates the Bottle Rockets. But Blood Oranges were mofos, even in that nascent era of alt-country: more bluegrass than Uncle Tupelo, less punk than the Bottle Rockets. Blood Oranges were a musical alien unto themselves, which may be why they were less appreciated in their time than they should have been.

Seven days ago with Spencer by phone recently to talk about Blood Oranges, his work on Waylon Speed's latest record, *Kim*, his admiration for Anders Parker, and why you can't believe everything you read at allmusic.com.

**SEVEN DAYS:** There is a mystique around Blood Oranges. They're one of those bands that people who really dig alt-country seem to know and revere but that maybe seem get there full time.

**MARK SPENCER:** The only thing to say would be that we were ahead of our time. We were really only together for about four years. I think bands like that usually only stick around for a few years, and I think we were something like 1989 to '93. Does that sound right?

**SD:** I think that's what allmusic.com says.

**MS:** Allmusic doesn't always get everything right, but sometimes they do. I've been having conversations with Allmusic to separate me from the other Mark Spencers who also play music. And they did bust some of my stuff out



## Blast From the Past

Mark Spencer talks about Blood Oranges, Waylon Speed and Anders Parker

BY DAN FOLLES

from the other Mark Spencer. But if you look me up, you'll see they have me doing all this stuff I didn't do. One of the other Mark Spencers works as a hair stylist in North Carolina, I think. And it's like, I'm pretty sure that's not me. But then, I will look at that site every week and get information.

**SD:** Well, they have Blood Oranges listed under alt-country, which is kind of right, but maybe a little misleading. How would you describe the band?

**MS:** I just describe it as bluegrass-rock. It's kind of like Crooked Trees [Clearwater, Minn.], but it's also kind of like bluegrass. Nowadays, people would call it Americana or alt-country. Back when we first started playing, they didn't make up enough names for alt-country yet.

So they were calling it punkabilly and No Depression. For a while, my act that was mentioned in that magazine, *No Depression*, it was like, "Oh, it's that No Depression music." People didn't really have a handle on it back then. They knew about Grass, Parsons, of course, and Jason and the Scorpions. But otherwise, I don't think a lot of people knew what to make of it.

**SD:** What was the early reaction to the band?

**MS:** We went on tour with the Sandpiper the first time they came to the United States, and people were like, "What?" They were expecting this cultural, naive pop, which I also love. But that's certainly not what we were. It became like,

these days, people are a little more open to different styles merging within

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alt music. But back then it was more factionalized. They just weren't ready for it. They weren't educated enough to love us.

But there were plenty of folks who did like the band. We did some touring. The first time we played with them, Uncle Tupelo was opening for us. But the next time, of course, we were opening for them. But that's how I met all these guys, Jeff Tweedy and Jay Farrar.

**SD:** You produced Waylon Speed's latest record *Kim*, which is phenomenal. What were you hoping to get out of the band on the record?

**MS:** The first time I saw them live, I had the same reaction everybody else does. Wow. It's pretty intense. And in a way, I think I like them because of the Blood Oranges. There's more than one song writer, more than one lead singer. And they have an approach that is a hybrid of different kinds of rock, different kinds of country and American music, all rolled into one. One minute there's a country vibe, then there's a Skynyrd vibe. Then they go into technical metal. And it all makes sense the way they do it. Which blows me away.

But mostly they're responsible for all of it on that record. And the engineers looked at us, too. But the guys came in super-polished and super-prepared. They had everything already worked out. They're always rehearsing and writing new songs. So really, it's just how they do things.

**SD:** Let's complete the Halloween-night bit track. You've collaborated with Anders Parker for years. What do you appreciate most about his music?

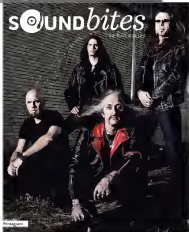
**MS:** There's just something about who he is personally and his music, his style. It's the chords he uses, his lyrics. Again, I don't know if it's a hybrid thing or his knowledge of so many different kinds of music. But there's something about his music that touches me in a way a lot of other people's music doesn't. But I think that happens to a lot of people who listen to his music. There's something about what he does that really goes inside. He's got a special thing, and I've only played with a few people who have it. ☺

### INFO

Waylon Speed, Blood Oranges, and Anders Parker & Cloud Bridge: Friday, October 31, 8 p.m., 21 Higher Ground Showroom Lounge in South Burlington 332-11 88.

**SOUND***bites*

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Send us your

## Tales From the Crypt

Gremlins, gyps and ghosts! This weekend visits open as a rare and frightful cosmic convergence: Halloween... on a Friday night.

That means the greatest holiday of the year is blown out like guts in a McFlurry flick to a full-fledged weekend of tricks, treats, chills and thrills. And, of course, ruckus. And slutty costumes. There is such a thing as tradition, after all.

As you'd expect, virtually every joint in the state is celebrating in some festive fashion, whether that's simply adding the words "Halloween Bash" to the usual Top 40 dance night or more creatively screaming it, the mad events in short you'll find devilry whenever you go, pretty much Thursday through Sunday. That bloody bounty of options presents a practical question: What to do?

What follows is a selection of some of the choicest cuts this weekend. As always, they come with costume suggestions, because it's probably time to retire your nondescript or pregnant man outfits. (Note: We're mostly limiting these to shows on

Halloween proper. So unless otherwise stated, assume each falls on Friday, October 31.)

We begin at *Artificial*, where the creepy cabs from *Nuclear* and the sinners from *Motel Miralay* have joined forces with the South Road's cocktail cars to present heavy metal plagues **PETTINGHAM**. For the uninitiated *Pettingham* have been around since 1991 and are widely credited as one of the progenitors — along with **BLACK SABBATH**, of course — of doom metal, a brutal, shadowy offshoot of heavy metal. The band's harrowing and often tragic tale — one of that deeply troubled brotherhood **SOBBY KEMALING** — was chronicled in the 2011 documentary *Lost Souls*.

The band recently resumed touring following the release of a 2001 record, *Last Rites*, composed almost entirely of songs written by LaBling in the 1990s. As such, it embodies a dirge, mourning sound that harkens back to a primordial era of doom, an era Portuguese helped define (Constante suggests). Since Metal Mulisha abhors [and offends]

like Halloween anyway, I'd say you should dress in business casual (ideally including a douchey popped-collar polo shirt. *Smoresmoky*)

Presumably, one reason Pentagonium is playing *Amorlatto* is that the theme. Their venue is booked solid all weekend with a two-night arena performance of the MATT MONROE LIVE PINK PINKS tribute act, *SHADES OF THE MOUNTAIN*. They play Nectar's both Friday and Saturday, October 31 and November 1 by night, most readers are likely familiar with 18447PM, *INCENSE* is a drummer plus a soloist local act including *SON MARSH*, *JOJO INJECTION*, *SON MARSH* and *METU MARSH*, plus *FLOYD* theme, plus early night show equals "Danzonade" (Costume suggestion: A flying pig. Or another brick. In the wall, get it?)

Out of the pop! LORNA JONES makes a Hallelujah in her dancing appearance at Sigel Winthron. Since leaving Earlington some years back, **LORE JONES** and **LORE JONES** have made quite a name for themselves in electronic music circles. Now based in Los Angeles, they've honed their sound to a danceable melodic blend of new jack swing, hip-hop and future house. Recent collaborations with notable folkies include one with **OLIVIA LORNA JONES** and **ANDREW LORNA JONES** upon the album, *(Columbia Records) (Columbia)*.

[illegible]

For a lower-key exhibition of All Hallows' Eve, Radio Room might be

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1,1,2,2-tetrachloroethane	1,1,2,2-tetrachloroethane
1,1,2,2,3-pentachloroethane	1,1,2,2,3-pentachloroethane

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## burlington

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**J-P-E-H-E** Pub Quiz with Dave T  
9 p.m. free Karaoke with Malory  
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**JANIS** Ray Vega Duette  
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**NECTAR 5 Yr Comedy Club**  
Presenting **Whed n Judd Comedy**  
Open Mic (comedy variety) 7  
p.m. free **WALK** Ladies Night  
And the Bats (rock) 9:30 p.m.  
free (18+)

**RADIO IRISH COUNTRYHOUSE**  
Open House (live) 5 p.m. 7 p.m.  
free **Wine Outlets of Vermont**  
Live (Acoustic) 8 p.m. free  
Irish Session 10 p.m. free  
Hockey (Hockey & The Blues)  
Comedy (live) 10:30 p.m.  
free

**RED SQUARE** Showcase (Rock)  
(live) 8 p.m. free  
Thunderbolt Showcase (rock)  
8:30 p.m. free **SLUGG** (Pop/Rock)  
10 p.m. free

**THE WINDY PINES**  
(BURLINGTON) Josh Pines  
Acoustic Soul Night 8 p.m.  
10:30 p.m. free

**SEN LOUNGE** Doublet 70s  
Wine/Dinner & Live 7 p.m.  
free **Swing** Ballroom Party  
with DJ Kyle Pines 10 p.m.  
10:30 p.m. free

## chittenden county

**FOUR SEASONS SHOWHOUSE**  
**LOUNGE** Showcase, Show Club  
Free (18+ pop) 8:30 p.m. 10:30 p.m.  
free

**THE MONKEY HOUSE** 100s  
Presenting **Ed Hren** Specialty Dinner  
(jazz) 8:30 p.m. 10:30 p.m. 10:30 p.m.  
free **ON THE BAR & BULL** The  
HouseGuests (rock) 10 p.m. free

## barre/montpelier

**CRASH & BURN** Showcase  
Free (rock) 8 p.m. free  
**THE SKINNY PINES**  
(MONTPELIER) Cash live with  
Jay Hren Live Showcase 8 p.m.  
(Acoustic & Blues) 10 p.m. free  
10:30 p.m. free

**SWIFT MELTZA'S** Wine/Dinner  
with 8 p.m. (jazz) 10:30 p.m.  
free **Afternoon** Showcase  
Dinner (10:30 p.m.) 10 p.m. free

## stone/savage area

**THE RED & WHITE** Heavy  
Rock/Heavy Metal with David  
Langenberg and 8 p.m. free  
Tenderly with Sharon Hollander  
10:30 p.m. free

**MAJOR'S PLACE** Ladies Night &  
Feminist (10:30 p.m.) 10 p.m. free  
**PIZZA & PIZZERIA & LOUNGE**  
Dinner Night 7 p.m. free

## middlebury area

**417 LINDS** Karaoke 12 p.m.  
free

**TWO BROTHERS TVERN**  
LOUNGE & 5 PM Live Showcase  
7 p.m. free

## northwest kingdom

**THE PAPER PIGEON** Live  
Wedge 7 p.m. free

**THE LENSE** Live 8 p.m. (jazz)  
(jazz) 10 p.m. free

## outside vermont

**HOLLYWOOD** Open Mic 10 p.m.  
free

**OLIVE BRULEY'S** Live Pub World  
Live 8 p.m. 10 p.m. free

## THU. 30

## burlington

**CLUB HITS ON THE ROCK**  
presenting **Blackaby** (jazz and  
live) 8 p.m. 10:30 p.m. free  
**HOUSE** and **THE HOUSE** (jazz)  
(jazz) 10 p.m. free

**FRANKIE D & BROTHERS** Live  
free

**MAJOR'S PLACE** Live &  
Live Comedy Showcase 8  
p.m. free **Ed Hollander** & **John**  
Dove (jazz) 10:30 p.m. free

**NECTAR 5** Triple Dates 7 p.m.  
free **Swing** Showcase  
Comedy Trio (jazz) live  
Tenderly (rock) 7:30 p.m. 10:30 p.m.  
free

**SHIRAZ BEAR COUNTRYHOUSE**  
Cash Sargent & Friends (live)  
8:30 p.m. free **Shane Hollander**  
Live (jazz) 9:30 p.m. free **Red**  
Wedge & The Incredible Soul  
Band (jazz) 10:30 p.m. free

**RED SQUARE** Comedian Brothers  
Live (Acoustic) 7 p.m. free  
8 p.m. free **Ed Hollander** (jazz) 10  
p.m. free

**RED SQUARE BLUE ROOM** DJ  
Club (rock) 10 p.m. free

**SLUGG** Live & 10:30 p.m. 10:30 p.m.  
free **HOUSE** Showcase (jazz) 10  
p.m. free

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8:30 p.m. free **Shane Hollander**  
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Wedge & The Incredible Soul  
Band (jazz) 10:30 p.m. free

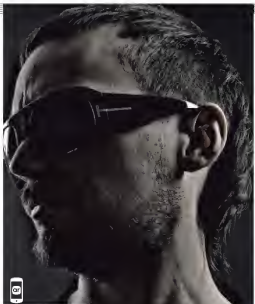
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Live (jazz) 9:30 p.m. free **Red**  
Wedge & The Incredible Soul  
Band (jazz) 10:30 p.m. free



THU. 30 (1) DISNEY (JOHN AND A. 30)

**It's Alive!** Electronic dance music is increasingly alive — *unapologetically* granted — by the preponderance of programmed and even graced-coded sets. But music is a different sort of DJ. Because he's actually, y'know, a DJ. The world-renowned dream and bass master on laptops or turntables. Just three (7) decks, two hands, and countless killer beats and breaks to offer a dynamic live show that, refreshingly, is never the same twice. Catch Discoboy at Club Metronome on Thursday, October 30, with support from local JAZZ, CHAMBER and the BURLINGTON THEATRE.

## barre/montpelier

**MAJOR'S PLACE** Open Mic 8  
p.m. free

**MAJOR'S PLACE** Open Mic 8  
p.m. free

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p.m. free

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**MAJOR'S PLACE** Open Mic 8  
p.m. free

**MAJOR'S PLACE** Open Mic 8  
p.m. free

## middlebury area

**MAJOR'S PLACE** Open Mic 8  
p.m. free

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p.m. free

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**MAJOR'S PLACE** Open Mic 8  
p.m. free

**MAJOR'S PLACE** Open Mic 8  
p.m. free

## northwest kingdom

**MAJOR'S PLACE** Open Mic 8  
p.m. free

**MAJOR'S PLACE** Open Mic 8  
p.m. free

**MAJOR'S PLACE** Open Mic 8  
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p.m. free

**MAJOR'S PLACE** Open Mic 8  
p.m. free

## FRI. 31

## burlington

**MAJOR'S PLACE** Open Mic 8  
p.m. free

**MAJOR'S PLACE** Open Mic 8  
p.m. free

**MAJOR'S PLACE** Open Mic 8  
p.m. free

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p.m. free

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p.m. free

**MAJOR'S PLACE** Open Mic 8  
p.m. free



# soundbites

CONTINUED FROM PAGE 21



LAWRENCE

your best bet. Specifically, **WEST HANES** will be playing an early set, consisting entirely of country death songs — not, not Death songs country style, though that would be interesting. We're talking murder ballads and the like. In a recent message, Hughes writes that he's made a shocking discovery. Namely, that the guys doing all this killing — usually related to cheating hearts or a spurned proposal — are almost always named Willie. Word (Costume suggestion: Hellbilly White.)

Off the beaten path, Grottblaster takes us over Goldard College's newly renovated Hayburn Theatre this Friday and Saturday. What a Grottblaster? I'm not entirely sure, and I think there's

partly the idea. Whatever it is, it sounds like, like, Grottblaster is the brainchild of Cardboard Tiki, lastname (CTT) artist collective confabulators **MASTODON** and **THE TUNABUNTS**. The two-day special is a so-called part interactive, interactive puppet show, part live video game and part house party. It's also told there will be a hip-hop-slayer featuring "breakstyle" rapping. Got all that? (Costume suggestion: You're on your own.)

Finally, the prettiest bar in the world, Charlie's World Pizzeria in Montpelier, has a ripping punk night on tap for Halloween with set-it-yourself outfits the **TUNABUNTS**, punk trio **BLACK SMOKE** and Massachussetts-based punks the **PITY WHORES**. The Tunabunts, by the way, are an offshoot of the late, not-quite-great-but-super-fun punk band **THE JES**. They bring a welcome note of gallantry to the recent surf-rock boom in Vermont, existing closer to **MAN ON A HOT DATE** than surf godfather **THE SURF**. (Costume suggestion: member Sgt. Jack.)

## BiteTorrent

Mornington, the Skinny Pancake in Burlington has a nifty show too, as they call it, "Hargroveoween" on Saturday, November 1. It features the return of monster franchise giant **MANUUA**. **HUGHES** Hughes is best known for having legged some time with the **WARRIORS**. But he's really a star in his own right, uttering his distinctive, persuasive style after the likes of **BAK KIM** and **Australian Vintage Honey** **EMMANUEL**. And, yeah, he does a version of the Lullawave "Stealthborn Love."

If last week's news about the Vermont Comedy Club got you itching to see some local standup, you're in luck! That's partly because you can see local standup almost every night of the week in one venue or another. (See: Local comedy is for real, last week.) But also because the preliminary rounds of the annual Vermont's Funniest Comedians are set to begin on Wednesday and Thursday, November 5 and 6, at Club Macabrona.

Last but not least, perhaps you noticed that the waxes-on waxes-off game **Heckly Monk** Tuesday set at Radio Bean on Tuesday, November 4. To refresh your memory, that band is an all-country side project of **WAXES ON/OFF** VT copast the **CLUB**. So you might be wondering, if **WAXES** is here, does that mean the **Cash** are playing in Vermont again soon? Indeed it does, dear reader. Indeed it does. More next week... ☺



## Listening In

A guide to what's new on the iPod, turntable, and in your playlist.

**HEMLOCK**, The new album by the band **CAROLANNA**, is a mix of old and new. **THE NEW** album, **THE NEW** day. **HEMLOCK**, is a mix of old and new. **HEMLOCK**, is a mix of old and new.

10

**POSITIVE PIE**

## MONTPELIER



10. 21 FRODO BAGGINS BY JENNER - HALLOWEEN COSTUME PARTY

11. 17 SILENT BETTY

12. 08 13 NIGHT

13. 24 ADAMS LING TO REVERSE PARTY

14. 25 ERIC HESSER & REBECCA HESSER WITH THE LETHARGIC BACKS

15. 12 10 IT BEEN WIND

100% party - 100% to get on early music night

WWW.POSITIVEPIE.COM  
800.225.5434



10. 21 FRODO BAGGINS BY JENNER - HALLOWEEN COSTUME PARTY

11. 17 SILENT BETTY

12. 08 13 NIGHT

13. 24 ADAMS LING TO REVERSE PARTY

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15. 12 10 IT BEEN WIND

16. 19 11 IT BEEN WIND

17. 20 12 IT BEEN WIND

18. 21 13 IT BEEN WIND

19. 22 14 IT BEEN WIND

20. 23 15 IT BEEN WIND

21. 24 16 IT BEEN WIND

22. 25 17 IT BEEN WIND

23. 26 18 IT BEEN WIND

24. 27 19 IT BEEN WIND

25. 28 20 IT BEEN WIND



MORRIS/HUGHES







NEWS / ALL DAY LONG (FROM LEFT)

## G'Day, Mate

Lead-on-by-way-of-Australia band **ALL DAY LONG** here made a career out of crafting cozy, lo-fi indie pop that often closely centers daughter's sometimes downcast thoughts — think *Beats* and *Sobriety* but with delightful Aussie accents. Touring in advance of a critically acclaimed new album, *We Came From the Same Place*, the band plays the Monkey House in Wyncote on Wednesday, November 5, with **lools-wale**, **LET'S WONDER** and **UNDERPASSION**.

### TUE 4 & 6 PM

**MUSIC/NOV SPEAKERS** (4) *Strong Pub & Grains* (704) 10 p.m. free

**J.P. FINE** *Chaplain* with *Light* 5 p.m. free

**HAMMATION PIZZA & PUB** *John Cufano* (reper composer) 5 p.m. free

**NECTAR** 5 *Sublimity* (com) 8 p.m. free

**SMITHSONIAN** *Boys* (com) 8 p.m. free

**BAIRD BEAN COFFEEHOUSE** *Quebec* (com) 8 p.m. free

**THE LANTERN** *Boys* (com) 8 p.m. free

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### childhood county

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# Of the Land

In the 'studio' with contemporary sculptor Nancy Winship Milliken

BY XIAN CHANG-WAREN

**O**n a gusty October morning just before peak foliage, Nancy Winship Milliken greets me in her tax RVAs at the entrance of Shelburne Farms' stately grounds. She's dressed for the weather in mud boots and work pants, a few fat-size tufts of straw fiber drift on the floor of her car. After a short drive through the drizzle, Milliken pulls us under the awnings of the livestock barn, a large, ornate structure built in 1889 to show off the estate's massive horse-breeding operation.

"We're sitting in the dark and drizzly but it's pretty spectacular in the light," says Milliken, her voice echoing under the towering roof of the empty building, which once housed a 205-foot square exercise ring. "Deer fly in and out, and sparrows, and meadowlarks. It's just a cool place. It's an incredible, cathedral-like here. I mean, it's an incredible studio."

Milliken, 52, is a sculptor who currently divides her time between Charlotte and western Massachusetts, though she says she's lived in just about every northeastern state. One of several artists completing residencies for the multidisciplinary statewide project "Of Land & Local," she created an original outdoor installation—an array of 18-to-60-foot-tall "tuffs" that has been attracting attention since it first went up at the farms in late September.

Milliken got a bachelor's of science degree in health education from the University of Vermont in 1984 and an MFA from the Massachusetts College of Art and Design in 2006. In between, she taught courses in outdoor adventure, painting, farming movement and theater. Currently represented by the Boston Sculpture Gallery, the artist has had more than two dozen gallery shows and residencies since she turned 20 to art full-time six years ago.

Milliken created the site-specific work that is her on-installation foray into the "landscape." Every place has its own history and character and word shifts and sun moods," she says. "Every place has its people and animals that develop its character."

"I love to be in nature, because otherwise I'm not going to know enough about the land," she continues, "and I like to shake hands with it and really know it." While Milliken has no formal education in agriculture, farms frequently inspire her work. "It's a New England thing," she quips. "It's like, 'When is Farm...'"

But, she adds more seriously: "These small organic farms are a passion of mine. And the material is just so cool. It's like, it's dead. There's not any 'beating hearts'."

For the past four months, Milliken has been "working hands" with the pastures and hills—and mud and beating hearts—of Shelburne Farms. It's her way of finding inspiration, it also happens to fit with the mission of "Of Land & Local," which aims to prompt discussions about soil and engagement with the Vermont landscape through panels, art exhibits and events at five locations statewide.

Milliken and a rotating group of volunteers assembled "Windcraps," her outdoor installation, over a period of several weeks. To make the sails, they took wood shavings from Shelburne Farms shop, wore it into nets and attached them to "masts" made of tilted Norway spruce (an invasive species in Vermont.) Each sculpture is rigged



**THEY CONTINUE TO SURPRISE ME ALL THE TIME, IN DIFFERENT LIGHTS.**

NANCY WINSHIP MILLIKEN



Installation at Shelburne Farms

with a "lead" that runs the sail loose in high winds. Thus bad weather doesn't mean arts repairs, only drying.

The night before our interview brought one of the first big rains of autumn, so Milliken drives over to scope out the damage. "I come by every day," she says, driving through the farms well-groomed fields. "It's raining, because they're going to get destroyed by the environment, so you let 'em go. But they continue to surprise me all the time, in different lights."

Stand on a sprawling field between the barn at Shelburne Farms, the Coach Barn and Lake Champlain, the sails are commanding figures. Heavily laden with water and billowing in the wind, they look like ghostly apparitions or underwater plants. Tufts of wood is scattered in the field. "The wind pulls off some of the wood and it allows the wind to go through," Milliken explains. "It's doing what it's supposed to do."

Though she admits she's "not a parent," Milliken likes to use organic materials from the landscape when she creates. "The sheep are the grass and then they grow the wool so the wool is really of the land, and [the art] is more about the landscape than putting a sculpture out in it," she says. "It's really of the landscape."

The largest sail—a 40-footer that Milliken has named "Abigail"—drips water from its mast. "They look a little rusty today, but we all do in the rain," says Milliken with a laugh. "They kind of take on the character of the moment. When it's wet, they look wet and so we feel wet. When it's bright and sunny, they go bright and reflect the sun."

It's not the first time Milliken has worked with sails. She's created sails from metal or filled wood. It's a form she likes for aesthetic reasons as well as their real uses.

"The sail is pregnant with possibilities," explains the artist. "It's a two-dimensional form that turns three-dimensional with something that's movable."

Milliken decided to create sails at the farms. Farms during one of the many walks she took to acquaint herself with the landscape. "I saw the barn rising up on these hillsides... and it looked like water on the ocean, and sculpture from Lake Champlain, were following the masts," she remembers, standing amid her sails and gazing toward the lake, where the other clouds are starting to part. "And suddenly I felt like I was on the ocean."

Since the completion of "Windcraps," Milliken has used the remaining days of her residency to experiment with sails made of cob and aluminum, she plans to make some out of local limestone, as well.

And, though she has just one hour south of Shelburne, Milliken admits she didn't really know the land of Shelburne Farms until now. "I can say 'I've loved those hills,' she says. "But you don't until you know the rhythms of the farm. When are they laying and mowing? When are they putting the livestock in the pastures? You know, you think you can know a drop of water, but you can't, until you drink it!" ☐

Contact xian@vermonteyes.com

## INFO

"Of Land & Local" continues at various locations through November to [standandstare.com](http://standandstare.com) or [www.eyewitness.com](http://www.eyewitness.com)



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**JOHN BORTER:** Abstract and impressionist paintings. Through November 4. Info: 202/541-7414. Website: [www.johnborter.com](http://www.johnborter.com). Multipurpose in Parkington.

**JAMES B. OWEN:** Fine contemporary Western landscape painter. Through October 28. Info: 682/3007. Loft Court, Suite 4, Garden in Eastington.

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**KARLTON LUTTERBY:** Abstract, pop art, and fine art. Self-portraits by LUTTERBY. Through November 28. Info: 554-6076. Suite 4, Eastington in Eastington.

**LAT HOPKINS:** Abstract and figurative. Through October 31. Info: 554-6076. Suite 4, Eastington in Eastington.

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**'Mirror, Mirror'** In this era of selfies, it's no secret that self-portraits are one of the most popular genres of photography. It's the gallery at Darkroom Gallery in Easton, Maryland, that's the place to go if you want to see a self-portrait by a contemporary artist. The gallery's latest exhibit of fine art self-portraits, titled "Mirror, Mirror," shows off the more creative side of the genre with dozens of images both abstract and representational that, in the words of artist Amy Arbus, might just "inspire something other than what the artist intended." Through Sunday, November 2, with an artist reception and talkback party on Friday, October 31, 5-7:30 p.m. Featured: "The Proboscis," 2" by Maura Piro.

**THE MIRROR, MIRROR:** A group of self-portraits by contemporary artists. Through October 31. Info: 410/461-6161. Free, 10:30pm-11:30pm. Suite Duff Center in Baltimore.

**JOHN BORTER:** Abstract and figurative. Through October 31. Info: 554-6076. Suite 4, Eastington in Eastington.

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The Vermont Technology Alliance also presented the third annual Tech Jam awards. **Greenlee Systems** of Richmond was the Tech Jam Innovation Award, **Bradley Holt** and **Jason Pelletier** of **Power Line** were named this year's Tech Jam Ambassadors.

Thank you to all of the sponsors, exhibitors, presenters, teachers — and the event staff — for making this year's Tech Jam the best one yet. We couldn't have done it without you!



PHOTOS BY JESSICA L. TOLSON

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# movies

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## St. Vincent ★★

**Y**ou know a movie's got problems when the story of how it got made is more entertaining than the movie itself. But weeks, the unlikely story of first-time writer-director Theodore Melfi has been all over the web. We learned how he tripped down and then signed Bill Murray — who famously has no agent, just an answering machine connected to an HBO number even Melfi thought wouldn't be hard-pressed to find. The filmmaker's resourcefulness is impressive. Too bad the same can't be said for his film.

Not even *Gaylord* has the same low-budget, such-a-kind-of-anything-chance. Beginning with 1985's *Weekend*, Murray has carved out a late-career place in cinema that's set the standard for Hollywood cost to nothing-in-stroke struggle to make it. Vincent isn't something more than the derivative schlockfest it is: a poor not just filmmaker but downright delusional one.

Think *And Stacey* meets *Clue* meets and you've got a good idea what Melfi was going for, if not why Murray plays an alcoholic. Various acts who live in Brooklyn and direct pregnant Roman stripper *Q* (Maurice Hargreaves) live in a house in a wreck. His car's a wreck. Given that he spends his days

grilling, rightly noted from the local bar, it's a bit to say that Vincent himself is a wreck.

At least until some neighbors move in and change his life. *Stacey* Murray (Murray) plays it straight as Maggie, a single mom whose job requires her to work long hours. Newcomer Justin Lafferty (as Owen, a 16-year-old whose wide-eyed innocence and lack of ego, by being able to acquire Vincent to put down his drink, long enough to intervene when he'll be welcome the kid with a beating. It's a scene that's not even in the film. And so on.

Vincent's grumbling debts are innocent, as, naturally, he offers to help the boy after school. It's a case of which plot point is less credible than Maggie would know her child with a drink or that even a drunk would believe he could keep the mob (represented by a secret Tennessee Howard) at bay with the few bucks he earned watching the kid.

To the extent the film features Hollywood-style plot (Owen moving Vincent's dog, puppy), you've seen it in the theater. The movie's one surprise involves a hard crash that's timely out of sync with the film and clearly forgotten a few scenes after it's introduced. The punchy, much-promoted scenes in which Vincent and his friends in the meerkat are beyond fake. Nobody who



**ALL HANDS BUILT** Murray, having grown used to it, is now a well-known actor, and a young boy named Owen is a well-known actor, and a dog named Vincent is a well-known actor, and a dog named Vincent is a well-known actor.

knows the first thing about playing the honest would make the movie this supposed old problem. It's one thing to have the meerkat and his bond, quite another to suggest that someone as desperate as Vincent would take something like this as a gift.

Murray, like that, do the picture in its entirety, just all their money on the happy and beautiful. Murray supplies a moment, or two, of low-key comic genius. But while Vincent may be able to use Owen from the bullies even Murray can't see that more from it.

A postscript on ending: because when the Weinstein Company sends you know

I've always wanted to meet Murray. To that end, I suggested to the producer of the *Golden Globe Awards* — I'm a voting member — that this Murray's broadcast would provide a perfect opportunity for honoring the performer with a Lifetime Achievement Award. The producer's only response? "We wouldn't want to give Murray that honor the same year as presented him with the award for Best Actor."

Somewhere, after seeing *St. Vincent*, I doubt that a gagster be a problem.

— RICH KISINIK

## Of Horses and Men ★★★★★

**T**he Frank P. Jones movie quite understood horses and horse people. I will have plenty of questions — perhaps more questions — after watching *Of Horses and Men*, a gorgeously strange film from Ireland that chronicles the relationships among horses and humans in an small town during a series of vignettes. But the movie does such a superb job of hanging so close to horses — their sharp senses, the expressive flicks of their manes and tails, their enormous, liquid eyes, their powerful gait — that I will never again wonder why people love such deep attachment to them.

*Of Horses and Men* is one of those films no odd you will only see it on the big screen. It is Ireland. The Vermont International Film Festival will screen the first feature from writer-director Benedict R. W. Schaeffer on Friday, October 11, at 10 p.m. at Burlington's Main Street Cinema Film House. The film will be introduced by John McElroy, executive director of the Flynn Center for the Performing Arts and general owner of a Shetland pony named Stampede.

According to a text card that appears at the end of *Of Horses and Men* — stating unknown that no horses were harmed in its making — the cast and crew were and don't know. But the film is a beautiful film that tells the story of the ability of the animal kingdom, the Steven Spielberg's beautiful but unimpaired *War Horse*. The horses in *Of*



**A HORSE IS A HORSE** There's not of course about this film's reputation for being a beautiful horse movie.

*Of Horses and Men* (aka "Horsemen") of horses, and horses, just different from it. And in some startling ways similar.

That's clear from the film's first segment, *War Horse*, a surreal, country production named *War Horse* (Director: Robert Schaeffer) and his wife, who are at his house the animal, regardless where his through his eyes, the horse, almost like a valley, but the reason for his location

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HARGREAVES

## NEW IN THEATERS

**BEHIND THE THUNDERBOLT** Nicole K. Simon plays a teenage girl whose parents' wedding gets cut off by one of the daughters' thefts. You will also see Kevin Spacey as the father who will take care of his daughter's wedding. (PG-13)

**BEYOND THE HORIZON** Written by and directed by Justin Sim, an independent filmmaker who has directed several other films, this movie tells the story of a young man who is in a wheelchair and is in a wheelchair. (PG-13)

**BEYOND THE HORIZON** John Spiller plays a filmmaker who is in a wheelchair and is in a wheelchair. (PG-13)

**BEYOND THE HORIZON** John Spiller plays a filmmaker who is in a wheelchair and is in a wheelchair. (PG-13)

## NOW PLAYING

**BEYOND THE HORIZON** John Spiller plays a filmmaker who is in a wheelchair and is in a wheelchair. (PG-13)

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## ratings

★ = excellent  
★★ = very good  
★★★ = good  
★★★★ = very good  
★★★★★ = excellent

BEYOND THE HORIZON: John Spiller plays a filmmaker who is in a wheelchair and is in a wheelchair. (PG-13)

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## NEW PLAYING MUSIC

**SMOKE & MIRRORS** (R) Director: John Caaney. (Drama) When a young man's life is shattered by a car accident, he finds himself in a world of pain and loss. (PG-13)

**THE TWENTY-THIRD** (R) Director: John Caaney. (Drama) A young man's life is shattered by a car accident, he finds himself in a world of pain and loss. (PG-13)

## NEW ON VIDEO

**AMERICA: IMAGINE THE WORLD WITHOUT MUSIC** (Drama) A documentary film about the impact of music on American culture. (PG-13)

**THE TWENTY-THIRD** (R) Director: John Caaney. (Drama) A young man's life is shattered by a car accident, he finds himself in a world of pain and loss. (PG-13)

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# live culture

VERMONT ARTS NEWS + VIEWS

## MOVIES YOU MISSED

BY MARCO HARRISON

Did you see:

### A GIRL WALKS HOME ALONE AT NIGHT

Sameer's a film that's a place called C. It's dominated by a single, powerfully and a first of its kind. A place that, like it can be a little bit of a place where a girl walks home alone at night.

In the movie, a girl walks home alone at night. It's a film that's a place called C. It's dominated by a single, powerfully and a first of its kind. A place that, like it can be a little bit of a place where a girl walks home alone at night.

Should you check it out? It's a film that's a place called C. It's dominated by a single, powerfully and a first of its kind. A place that, like it can be a little bit of a place where a girl walks home alone at night.



### More movies!

Find more movies and reviews at [www.vermontarts.org](http://www.vermontarts.org) or in the calendar section.

## WHAT I'M WATCHING

By ETHAN DE SEIFE

This week I'm watching:

### BUCKAROO BANZAI

What makes a film a cult? Well, it seems to me that the cult follows of *The Adventures of Buckaroo Banzai Across the 8th Dimension* have gotten it all wrong through.



One reason why I'm a professor of film studies, I guess that's all. I'm a professor of film studies, I guess that's all. I'm a professor of film studies, I guess that's all.

It's a film that's a place called C. It's dominated by a single, powerfully and a first of its kind. A place that, like it can be a little bit of a place where a girl walks home alone at night.

IMMACULÉE ILIBAGIZA

# LEFT TO TELL



A story of faith, hope and forgiveness from a SURVIVOR of the Rwandan Holocaust

November 11th at 8pm

UVM Grand Maple Ballroom at the Davis Center

FREE EVENT—TICKETS REQUIRED

Pick up at the Davis Center Information Desk or The Catholic Center at UVM

For more information, call 802-662-6403 or email [catholiccenter@uvm.edu](mailto:catholiccenter@uvm.edu)

**STUCK IN VERMONT**  
...AND LOVIN' IT!  
Watch at [www.loveitvmt.com](http://www.loveitvmt.com)

NEW THIS WEEK!



October 29, 2014  
Comic book superheroes and villains described as Burlington will weekend for the first Vermont Comic Con. Multiscreen publisher Lisa Ballinger attended as comic book artist.

sponsored by



READ THESE EACH WEEK ON THE LIVE CULTURE BLOG AT  
[sevendaystv.com/liveculture](http://sevendaystv.com/liveculture)

# fun stuff

**MORE FUN!** STRAIGHT DOPE (PG. 3)  
CROSSWORD (PG. 4) & CALCULI & SUDOKU (PG. 7)

DAVE LAPP



EDIE EVERETTE



LULL EIGHTBALL



MICHAEL DEFOUR









## Scorpio

18 Apr. 28 May 28

At AMU, *Smurfs TV* draws a high school channel number (appeals to its audience) by turning to a life offering. The show's title, "*Reeking Back*," refers to what happens to when a good person cracks and turns over to the dark side, so then what does "*Smoking good*" mean? Obvious/conspicuous defines it like this: "When a criminal, junkie or going longer, his sweet and sparkly, going to church, volunteering at soup kitchens and pulling the kids up from school." The concerned that you are at risk of undergoing a similar conversion, *Smurfs*. You mean no race and hand and mild lately I place that's fine, so long as you don't lose your edge. Halloween costume suggestion: a criminal with a halo, a convicted child (or your brother or a Black/Black male).



It was credits western full of big words you couldn't understand. In offering it to you, I was hoping to immunize you against the bubble and hype and realize that many won't tell your way. Halloween costume suggestion is a slight armed with a shock proof bullet detector. (For experiment check out these results, [for bullet detector](#).)

## SAGITTARIUS

got two possible remedies for your eternal congestion. You might also want to make these two remedies part of your Halloween ship. The first remedy is related to the firstst word "achoo" 's

roots to a verb that comes from uttering  
prayer language. The second remedy is contained in the  
word "benediction": it means an urge to direct mentally as a  
way to relieve materially. For your Halloween episode, you  
couldn't = eddy dancing obscenely spook!

**CAPRICORN**

strategical cycle when you deserve to ride in the limousine and you have been working hard to earn it. I expect you to be in charge for gifts and blessings. The favors and compliments you have doled out will be returned to you. For all the strings you have pulled on behalf of others' dreams, strings will now be pulled for you. Moreover, continue suggestion, a bewitching hot hawling around in red sequin full of brightly wrapped

## ACQUAINTANCE

Humans are working on technology that will allow people to shoot their fears out of their eyes. For Halloween I suggest that you present you have merely acquired this superpower. It's time for you to be both cool and purely as you combine your brilliance with more confidence. I want to see you shimmer radiant & charismatic about you haven't dared to call on before. Halloween costume suggestion: The X-Files mutant demon cyclops of the legendary brave America premiere known as the Thunderbolt with a little lightning bolt in each eye.

## PISERS, 10th

**FIXED:** [4-0] For Kentucky, The Associated Press of Louisville has posted a line patching line catches from Ewing that shows studs are higher than 60 inches above ground. That will be a problem for Pacman catches. There is currently an industrial standard for them to sweep into grate and over as high and free as they want to. The same is metaphorically true for all Pacman line catches everywhere. This is your time to sweep and glide into cover as high and free as you want to. Halloween costume suggestions: high flycatcher wings and a silver spider, or a moth or part like the Scorpion.

In large part through the efforts of his dining-maid, who now sits Her Holy Dais, L'Amant's life as your exemplar has come. May she inspire you to nurture fervor and power in those you love. May the motivation you be driven as you perform your duties in service to the future. May the mystery of her come closer to lead the sacred path. And yours may be your road that gift. Between costume suggestion, a sacred path, a divine destiny on another rise.

**LEG:**

It's OK for you to just have out the dirty dishes that you are too lazy to wash. It's also reasonable to hate from a different person spend money on a supposedly fashion-indulgent and a level of care given for the effect, large-washed TV show that provides a monthly worth of emotions in a few hours, and he is not too in the low low-end of the show, with a lot of sex partner. Don't make any of these things habits, at least. But for now it's probably healthy to allow them. **Halloween costume suggestions: BOO!**

## VIRG

[illegible]

● 腰骨

[illegible]

CHECK OUT BOB RABINOVITZ'S EXPANDED WEEKLY ALEPH HOROSCOPES & DAILY TEXT MESSAGE HOROSCOPES: [REAL.ASTROLOGY.COM](http://REAL.ASTROLOGY.COM) OR 1-877-873-6861

## The Perfect Portion



**of food news served up every Tuesday.** Receive offers and invitations to tastings as well as a sneak peek of food stories from the upcoming Seven Days.

» Sign up at [sevendaysvt.com/biteclub](http://sevendaysvt.com/biteclub)

**The Optical Center**

Just before the end of the morning session, a group of students were asked to write a letter to the school principal. The letter was to be written from the perspective of a student who had been in the program for a while. The letter was to be written to the principal, who was known to be a very busy person. The students were given 10 minutes to write the letter. The letters were then collected and read aloud to the class. The principal's response to the letters was also read aloud to the class.



SEVEN DAYS

# SEVEN DAYS

Introducing:  
Vermonters

For relationships, dates and flirts: [dating.sevendaysvt.com](http://dating.sevendaysvt.com)

## WOMEN looking for MEN

### BEHIND LOOKING FOR LOVE?

Are you a single woman here? Looking for a date? Maybe you're a little shy, a little nervous, a little unsure if you're ready to take the next step. But don't worry, we've got you covered. We'll help you find the right guy, the right time, the right place. We'll even help you write the perfect message to send him. So go ahead, take the first step. We'll be right there with you every step of the way.

### DIAGNOSTIC: TYPICAL POSTING

**KADISHOFF, PINTZKE**  
I am a fun, outgoing, single woman looking for a guy who is fun, outgoing, single, and ready to take the next step. I am a graduate of the University of Vermont and I am currently working as a teacher. I am looking for a guy who is a graduate of the University of Vermont and is currently working as a teacher. I am looking for a guy who is a graduate of the University of Vermont and is currently working as a teacher.

### HOW-TO: MEET YOUR MATCH

I'm a 28-year-old woman looking for a guy who is a graduate of the University of Vermont and is currently working as a teacher. I am looking for a guy who is a graduate of the University of Vermont and is currently working as a teacher. I am looking for a guy who is a graduate of the University of Vermont and is currently working as a teacher.

### SUPER HERO

I am a 28-year-old woman looking for a guy who is a graduate of the University of Vermont and is currently working as a teacher. I am looking for a guy who is a graduate of the University of Vermont and is currently working as a teacher. I am looking for a guy who is a graduate of the University of Vermont and is currently working as a teacher.

### PERSONALITY: CONFIDENT HONEST

I am a 28-year-old woman looking for a guy who is a graduate of the University of Vermont and is currently working as a teacher. I am looking for a guy who is a graduate of the University of Vermont and is currently working as a teacher. I am looking for a guy who is a graduate of the University of Vermont and is currently working as a teacher.

## WOMEN looking for MEN

### MY TURN FUNK

I am a 28-year-old woman looking for a guy who is a graduate of the University of Vermont and is currently working as a teacher. I am looking for a guy who is a graduate of the University of Vermont and is currently working as a teacher. I am looking for a guy who is a graduate of the University of Vermont and is currently working as a teacher.

### GREAT SENSE OF HUMOR

I am a 28-year-old woman looking for a guy who is a graduate of the University of Vermont and is currently working as a teacher. I am looking for a guy who is a graduate of the University of Vermont and is currently working as a teacher. I am looking for a guy who is a graduate of the University of Vermont and is currently working as a teacher.

### CREATE WHAT YOU WANT?

I am a 28-year-old woman looking for a guy who is a graduate of the University of Vermont and is currently working as a teacher. I am looking for a guy who is a graduate of the University of Vermont and is currently working as a teacher. I am looking for a guy who is a graduate of the University of Vermont and is currently working as a teacher.

### ACTIVE, OUTDOOR, CREATIVE

I am a 28-year-old woman looking for a guy who is a graduate of the University of Vermont and is currently working as a teacher. I am looking for a guy who is a graduate of the University of Vermont and is currently working as a teacher. I am looking for a guy who is a graduate of the University of Vermont and is currently working as a teacher.

### APPROACHING EVERY DAY

I am a 28-year-old woman looking for a guy who is a graduate of the University of Vermont and is currently working as a teacher. I am looking for a guy who is a graduate of the University of Vermont and is currently working as a teacher. I am looking for a guy who is a graduate of the University of Vermont and is currently working as a teacher.

### FOURTH WHEEL

I am a 28-year-old woman looking for a guy who is a graduate of the University of Vermont and is currently working as a teacher. I am looking for a guy who is a graduate of the University of Vermont and is currently working as a teacher. I am looking for a guy who is a graduate of the University of Vermont and is currently working as a teacher.

## CURIOUS?

You and Seven, in Days, know people need. Seven Days - my friend that it takes one to know one in common.

All the action is online. Browse more than 20,000 local singles with profiles and looking photos, voice messages, habits, dreams, views and more.

It's free to place your own profile online. Don't worry, you'll be in good company.

See photos of this person online.

**ABASHMENT**  
I'm a 28-year-old woman looking for a guy who is a graduate of the University of Vermont and is currently working as a teacher. I am looking for a guy who is a graduate of the University of Vermont and is currently working as a teacher.

### JUST SAYIN' ABOUT YOUR TOTAL PACKAGE

I am a 28-year-old woman looking for a guy who is a graduate of the University of Vermont and is currently working as a teacher. I am looking for a guy who is a graduate of the University of Vermont and is currently working as a teacher. I am looking for a guy who is a graduate of the University of Vermont and is currently working as a teacher.

## MEN looking for WOMEN

### ACTIVE SKEIN

I am a 28-year-old man looking for a woman who is a graduate of the University of Vermont and is currently working as a teacher. I am looking for a woman who is a graduate of the University of Vermont and is currently working as a teacher. I am looking for a woman who is a graduate of the University of Vermont and is currently working as a teacher.

### IN A WHIF! CHALK PERSON

I am a 28-year-old man looking for a woman who is a graduate of the University of Vermont and is currently working as a teacher. I am looking for a woman who is a graduate of the University of Vermont and is currently working as a teacher. I am looking for a woman who is a graduate of the University of Vermont and is currently working as a teacher.

### WALKING BEHIND BEHINDS MAIN

I am a 28-year-old man looking for a woman who is a graduate of the University of Vermont and is currently working as a teacher. I am looking for a woman who is a graduate of the University of Vermont and is currently working as a teacher. I am looking for a woman who is a graduate of the University of Vermont and is currently working as a teacher.

### HEALTHY BUSINESS OWNER LOOKING FOR PARTNER

I am a 28-year-old man looking for a woman who is a graduate of the University of Vermont and is currently working as a teacher. I am looking for a woman who is a graduate of the University of Vermont and is currently working as a teacher. I am looking for a woman who is a graduate of the University of Vermont and is currently working as a teacher.

### LOVER & BEST FRIEND

I am a 28-year-old man looking for a woman who is a graduate of the University of Vermont and is currently working as a teacher. I am looking for a woman who is a graduate of the University of Vermont and is currently working as a teacher. I am looking for a woman who is a graduate of the University of Vermont and is currently working as a teacher.

### TRAVELING GARDENER AND PRIDE LOVER

I am a 28-year-old man looking for a woman who is a graduate of the University of Vermont and is currently working as a teacher. I am looking for a woman who is a graduate of the University of Vermont and is currently working as a teacher. I am looking for a woman who is a graduate of the University of Vermont and is currently working as a teacher.

### PURE LOVING COMPASSIONATE

I am a 28-year-old man looking for a woman who is a graduate of the University of Vermont and is currently working as a teacher. I am looking for a woman who is a graduate of the University of Vermont and is currently working as a teacher. I am looking for a woman who is a graduate of the University of Vermont and is currently working as a teacher.

### PROUDLY KISSING FANGIRLS AND BOYS

I am a 28-year-old man looking for a woman who is a graduate of the University of Vermont and is currently working as a teacher. I am looking for a woman who is a graduate of the University of Vermont and is currently working as a teacher. I am looking for a woman who is a graduate of the University of Vermont and is currently working as a teacher.

**ADORNMENT**  
I am a 28-year-old woman looking for a guy who is a graduate of the University of Vermont and is currently working as a teacher. I am looking for a guy who is a graduate of the University of Vermont and is currently working as a teacher.

### BUILDING CROUCH CATHEDRAL

I am a 28-year-old woman looking for a guy who is a graduate of the University of Vermont and is currently working as a teacher. I am looking for a guy who is a graduate of the University of Vermont and is currently working as a teacher. I am looking for a guy who is a graduate of the University of Vermont and is currently working as a teacher.

### AVAILABLE: HAVE AN EYE FOR ONE

I am a 28-year-old woman looking for a guy who is a graduate of the University of Vermont and is currently working as a teacher. I am looking for a guy who is a graduate of the University of Vermont and is currently working as a teacher. I am looking for a guy who is a graduate of the University of Vermont and is currently working as a teacher.

### AFFECTATION: COMPASSIONATE, SENSITIVE, LOVELY

I am a 28-year-old woman looking for a guy who is a graduate of the University of Vermont and is currently working as a teacher. I am looking for a guy who is a graduate of the University of Vermont and is currently working as a teacher. I am looking for a guy who is a graduate of the University of Vermont and is currently working as a teacher.

### MENTALITY: WITH PROUD SKEIN

I am a 28-year-old woman looking for a guy who is a graduate of the University of Vermont and is currently working as a teacher. I am looking for a guy who is a graduate of the University of Vermont and is currently working as a teacher. I am looking for a guy who is a graduate of the University of Vermont and is currently working as a teacher.

### MY SPINE: MY SPINE: MY SPINE

I am a 28-year-old woman looking for a guy who is a graduate of the University of Vermont and is currently working as a teacher. I am looking for a guy who is a graduate of the University of Vermont and is currently working as a teacher. I am looking for a guy who is a graduate of the University of Vermont and is currently working as a teacher.

### IF YOU'RE INTO IT, FANGIRLS

I am a 28-year-old woman looking for a guy who is a graduate of the University of Vermont and is currently working as a teacher. I am looking for a guy who is a graduate of the University of Vermont and is currently working as a teacher. I am looking for a guy who is a graduate of the University of Vermont and is currently working as a teacher.

### SMART FUNNY: OUTDOOR LOVER: LOVE

I am a 28-year-old woman looking for a guy who is a graduate of the University of Vermont and is currently working as a teacher. I am looking for a guy who is a graduate of the University of Vermont and is currently working as a teacher. I am looking for a guy who is a graduate of the University of Vermont and is currently working as a teacher.

### LOVINGLY KISSING FANGIRLS AND BOYS

I am a 28-year-old woman looking for a guy who is a graduate of the University of Vermont and is currently working as a teacher. I am looking for a guy who is a graduate of the University of Vermont and is currently working as a teacher. I am looking for a guy who is a graduate of the University of Vermont and is currently working as a teacher.

### PROUDLY KISSING FANGIRLS AND BOYS

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*Things Are Happening Here*



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at reasonable  
prices

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Pape-Franks.com

## Tiny Thai Restaurant

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at Tiny Thai

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TinyThaiRestaurant.net

American Apparel

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# Halloween '14

